

DISORDER

Free

February

CLUB WITH POKE
AND TONIC
SONS



That
Deep-8-crowned

Magazine from CTR 101.9 fm

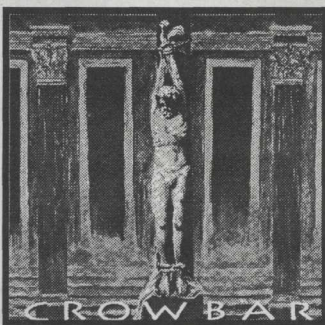
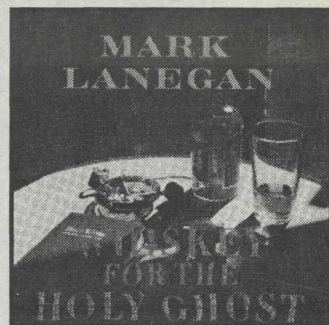
**F!@K
THAT
BULL\$*!T
SEATTLE
SCENE...**



**INTRODUCING
A NOISE
SUPREME**



MARK LANEGAN-
Whiskey For The Holy Ghost
Passionate, dark, rich and
intimate ... all describe "Whiskey
For The Holy Ghost", the second
album from Screaming Trees
vocalist/lyricist Mark Lanegan...
let it under your skin. (features
contributions from Mike
Johnson and J. Mascis
(Dinosaur Jr.), Dan Peters
(Mudhoney), Tad Doyle (Tad),
and others.



CROWBAR
The self-titled
sophomore lp from U.S.
metal terrorists
Crowbar, is abrasive,
unrelenting, adventurous,
and... has no guitar
solos! (Not to be
confused with those high
school-dance vets!).

KMFDM



ANGST

KMFDM DOIN' IT AGAIN



DISTRIBUTED EXCLUSIVELY
IN CANADA BY
CARGO RECORDS

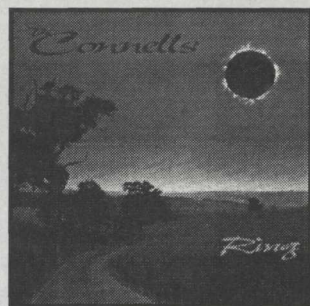


THE CONNELLS-Ring
Chiming melodies, subtle and lasting
hooks, insightful lyrics and a
passionate delivery... North Carolina's
The Connells have delivered all of the
things that make an album great.
Includes "74-75", "Running Mary" and
"Slackjawed".



jale's "7 single
(not actual size)

jale's first release for Sub Pop, the "Promise", "3
Days" 7" is out in February. Long player this
summer!



Huevos Rancheros on tour! (Van Mar 3 UBC Pit Pub,
Mar 4 Hungry Eye; Victoria Mar 7 Harpos) See Hazel
Feb 13 Van (Starfish Room); Feb 14 Victoria (Harpos).



DISCORDER

February 1994
Issue #133

"Chickens, chickens... everywhere... chickens"

Cover

What started as an idea for the first edition in *Discorder's* Spring Fashion Wardrobe has borne the idea of this month's cover.

You guessed it.

T-shirts will be on the rack, hopefully, by this time next month.
Look for ads.

IRREGULARS

UNCLE TUPELO
Everyone's Favourite Uncle.....10

TSUNAMI
Washing Up On Familiar Shores.....11

NOCTURNAL EMISSIONS
Sleeping in the Wet Spot.....12

SEAWEED
Tacoma Uber Allés.....13

YO LA TENGO
Making the Play at the Plate.....14

REGULARS

Airhead.....6
Life with the Family Endyde.....7
Videophiler.....8
Classical Beat.....17
Vancouver Special.....19
7".....20
Real Live Action.....22
Spinlist.....23
Under Review.....24
Mof's Psychosonic Pix.....25
On The Dial.....26

STUFF WE LISTENED TO WHILE PUTTING THIS THING TOGETHER

Anchors of Luck's Mouth, Brannan's Sin, A Mighty Baby, Johnny Cash, Live at Folsom Prison, Don Caballero, Los Rios, Eric's Trip, Los Tres, Game of Four, International Hair & Skin Trading Company, Deer Valley, Hardship Post-Black International Secular, American Free Shot of Jesus, Jambou, Savory Kill, Dorez, W. A. U. D. P. Mission of Burma, Signals, Calls, and Marches, Mule-Wrang, Nocturnal Emissions, althold, Offspring, Lemon Pavement, Stray Nails, Liz Phair, xix, m, jay, vix, Pitchfork, w, alyps, Rocket from the Crypt, Pant as a Fragrance, All Systems Go, Seaweed, four, Archie Shepp, A Jazz Blow With, Spinnane, Manos, They Still Call Me, Rins, Sweed, vix, Last Train to Satanville, Thromberry, Sanger, Tsunami, Deep End, Various, The Beat Generation, Vol. 1, Various, The Best of Louisiana Music, Tom Waits, Blue, Valentine, Yo La Tengo, Puntill

COMICS

STAFF

EDITOR Paul T. Brooks
ASST. EDITOR/PUBLISHER IN TRAINING Lane "did you try..." Dunlop
ART DIRECTOR Mark Pilon
PRODUCTION/MANAGER Anthony Hempell
WORD PROCESSING Robin Beech, Anthony Hempell, Megan Mallet, Roseanne Nasser, Sean Raggert, Adam Sloan, Kirsty Smith, Eric Thorkellson
EDITORIAL ASSISTANTS Roseanne Nasser, Lisa Wayne
PRODUCTION ASSISTANTS Ace Walkey, Lisa Wayne
GRAPHIC DESIGN/LAYOUT Robin Beech, Russ Bugera (Calgary), Anthony Hempell, Chandra Lesmeister, Ryan Ogg, Mark Pilon
PHOTOGRAPHERS Carol Popkin, Eric Thorkellson
PROGRAM GUIDE Adam Sloan
SPINLIST Justin Leigh & Megan Mallet
ADVERTISING Tania Aleksson
ACCOUNTS "pitbull" Scholten
LOCAL DISTRIBUTION Matt Stefflich
STATESIDE DISTRIBUTION Tania Aleksson
SUBSCRIPTIONS/MAIL DISTRIBUTION Linda Scholten
TECHNICAL SUPPORT NBA Jam, The Chickens, Van Press Printers, Lisa Wayne
LEGAL COUNSEL Chris Buchanan

CHIPMUNKS AND SQUIRRELS

by Michael Aushenker.....7

A COMIC POTPOURRI

by numerous talented people.....21

OFFICE USE ONLY

Discorder Copyright © 1994 by The Student Radio Society of the University of British Columbia. All rights reserved. *Discorder* is "that magazine from CTR 102.9 FM" and is printed monthly in Canada on paper manufactured in Canada. *Discorder* prints what it wants to, including the CTR On The Dial program guide and the CTR Spinlist playlist charts. Circulation is 20,000 copies distributed free to over 280 locations, 12 month subscriptions are \$15 in Canada, \$15 (US) to the States, and \$24 elsewhere. Single issues are worth \$2 to you (just covering the postage). Please make cheques or money orders payable to *Discorder* Magazine.

March issue deadline for copy is February 7. April issue deadline for copy is March 14. Submissions can be submitted on disk ("Mac", preferably), in print or in type. CTR 102.9 FM is 5800 watts of neurotic bliss from UBC to Langley, Squamish, and points beyond. We're also on all major cable systems in the Lower Mainland except Shaw in White Rock.

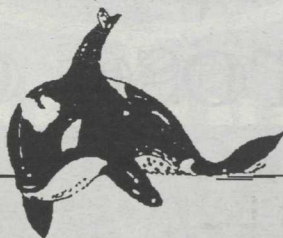
Discorder is 26 pages of stuff...

Office hours for CTR, Mobile Sound, and *Discorder* are Monday-Friday, 10-4. Call CTR or line @ (604) 822-CITR, our offices @ 822-3017, our news @ sports @ 222-2487, fax us @ CTR @ (604) 822-3564, or write: *Discorder*, #233-6138 SUB Boulevard Vancouver, BC, CANADA V6T 1Z1

PRINTED IN CANADA

TABOO TRIBAL WARE

Body piercings and Branding by
Mike Bear Walsh
trained by Fakir Musafar



Taboo Tribal Ware By Appt. Only
is in the process of relocating, and will temporarily be working on a house call basis.
We're sorry for any inconvenience.
Fully Guaranteed
667-6138

INTENSELY COMMITTED! ON SALE THIS MONTH:



L to R: Cliff, Justice, and Lester exchanging Christmas gifts in the back room of Scratch!

STEEL POLE BATH TUB • Some Cocktail Suggestions.....\$8.78 LP/\$6.58 cass \$10.96 CD
ROYAL TRUX • Twin Infinitives.....\$9.65 LP/cass \$13.60 CD
THINKING FELLERS UNION LOCAL 282 • Tangle.....\$11.84 CD
STAR PIMP • Seraphim.....\$8.78 LP/cass \$13.60 CD
PORK QUEEN/NOGGIN • Split Album.....\$7.46 LP
UNSAFE • Total Destruction.....\$9.65 LP/cass \$14.92 CD
INTERNATIONAL SECULAR ATIVISM • Free Shot of Jesus.....\$10.96 CD
BRATMOBILE • The Real Janelle.....\$6.58 EP \$7.90 CD
JELLO DIAFRA AND PLAINFIELD • Jello Baita and Plainfield.....\$7.46 EP \$10.96 CD
LAG WAGON • Trashed.....\$9.65 LP/cass \$14.92 CD

NEW ON SCRATCH LABEL

MEXICAN POWER AUTHORITY

Strang From Enchille

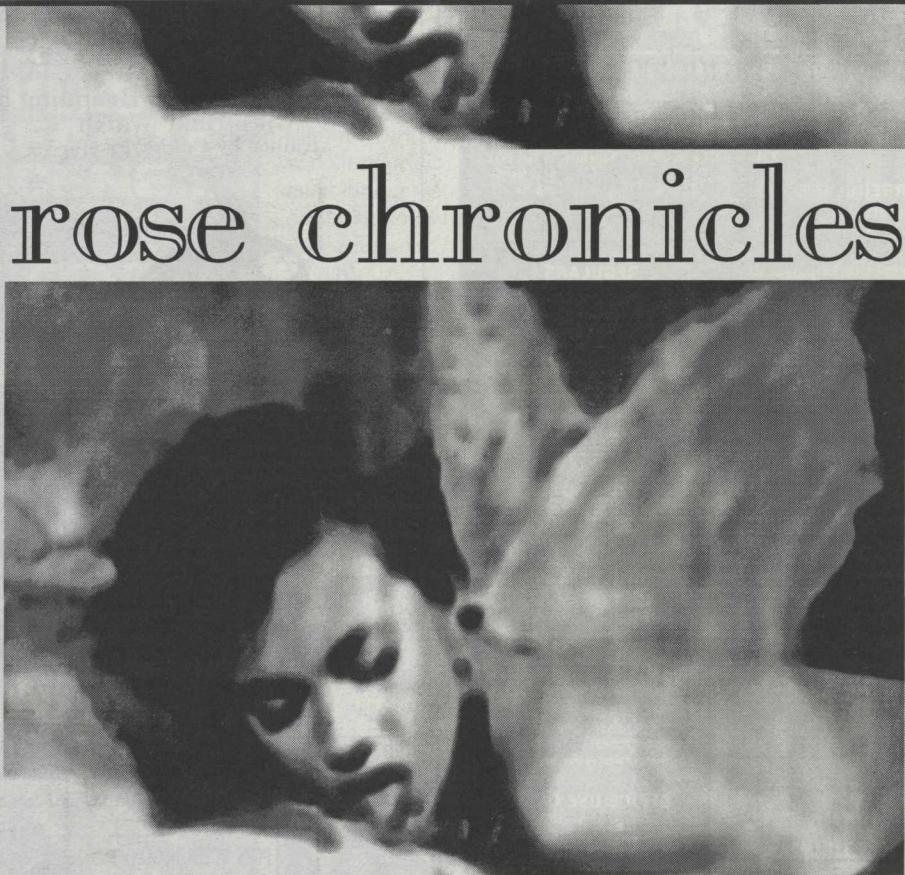
10 song 7"

THINKING FELLERS UNION LOCAL 282

Tangle CD

available at Scratch, Beat, Truck, Love and Dale

SCRATCH
333
317 A CAMBIE STREET
VANCOUVER B.C. CANADA V6B 2N4
PHONE/FAX: (604) 681-0488



rose chronicles

shiver

the debut album

The sound: noisy guitars and a rhythm section that provokes massive movement blended with a vocal that can conjure up visions of angels and in an instant turn beautifully demonic.

 NETWORK

NOW ON SALE EVERYWHERE. IN CONCERT FEB 12 THE TOWN PUMP

Manufactured & Marketed by Network Productions, Box 330 - 1755 Robson St., Vancouver, BC, Canada, V6G 3B7 • TEL: 604-654-2929 • FAX: 604-654-1993 • e-mail: network@mindink.bc.ca • NETWORK BBS: 604-731-7007

Greetings From The
Lovers Paradise...



BOOM

☐ COMPACT DISCS ☐
☐ TAPES • MAGAZINES ☐
☐ VIDEOS • BOOKS ☐



Will You Be Our
VALENTINE?

2003 W. 4TH AVE. VAN. B.C. 739-9511



THE BEST IN LIVE
RHYTHM & BLUES
EACH NIGHT

1300 GRANVILLE (AT DRAKE)
FOR MORE INFORMATION CALL

681-YALE

VANCOUVER'S HOTTEST BLUES NIGHTCLUB

Jan. 31 - ONE NIGHT ONLY!

**ANSON FUNDERBURGH with
THE ROCKETS and SAM MEYERS**

Tickets \$10 at the bar

Feb. 1-5 **DAVE WELD and the IMPERIAL FLAMES**

Feb. 7&21 **OLIVER & THE ELEMENTS**

Feb. 8-12 **JOANNA CONNORS**

Feb. 14 - VALENTINE'S DAY SPECIAL

SMOKIN' JOE KUBEK from Texas

Feb. 15-19 **WILLIAM CLARKE from SF**

Feb. 22-26 **LITTLE MIKE and the TORNADOS**

Feb. 28 - ONE NIGHT ONLY

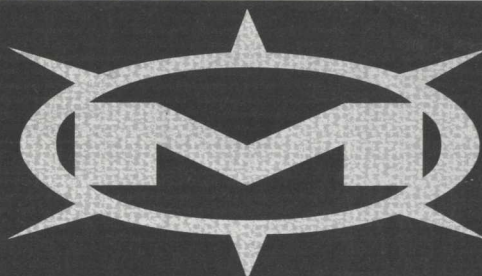
CHARLIE MUSSELWHITE

DON'T MISS MIKE JACOBS' JAMS:

SATURDAY 3-8 PM / SUNDAY BLUES MARATHON JAM 3PM - MIDNIGHT

MIKE JACOBS' JAMS ARE SPONSORED BY MOTHER'S MUSIC AND THE DRUM SHOP

OPEN EACH NIGHT FROM 9:30 PM TO 1:30 AM OPEN WEEKDAYS FROM 11:30 AM



**MACHINES
OF LOVING GRACE**

APPEARING LIVE

WEDNESDAY FEB. 23

THE TOWN PUMP

TICKETS ON SALE NOW—ONLY \$10



New Release concentration Now Available!



13⁹⁹ 8⁹⁹
CD Cass.

ON SALE AT

Sam the Record Man
568 SEYMOUR ST. ONLY





C/O 6138 SUB Blvd.
Vancouver B.C.
V6T 1Z1

AIRHEAD

Well, the ballot box is closed and we have our winners. In the December [131] issue of *Discorder* we gave you the opportunity to win some okay prizes, courtesy of MCA records, in exchange for some imaginative artwork/answers to a skill-testing question. The prizes: copies of Teenage Fanclub's latest CD release, *13*, and one autographed copy of Urge Overkill's *Saturation*, on limited edition orange vinyl! The question: If Urge Overkill drummer, Blackie Onassis was in front of you, wearing only a smile and his medallion, and you

had a big wad of chewed Trident Sugarless™ bubblegum, where would you stick it?

Our winner, Blair Davis, of Burnaby, B.C. replied: "I'd stick it over the ugly red hue of his neck, because what he did was inexcusable, no matter how many martinis he had." What won it for Blair, however, was the diagram he included and we've reproduced....

Congratulations also go out to G.D. of Richmond, B.C. ("I'd pay to see Nate, scissors in hand, cutting gum from his [Blackie's]

hair"). Ryan Markovitz of Richmond, B.C. (who, after punching Blackie in the mouth would quip, "Don't worry, Sugarless Trident doesn't stick to dental work...") and to... "Sister Havana," of Vancouver.

FAMILIAR NAMES, FARAWAY PLACES

Dear Airhead,
I'm Darek Kapala from Student Radio "C" in Rzeszow (Poland). Sorry I took so long get back to you. Please forgive the delay in replying. First of all thank you very much for *Discorder* you sent me. Really enjoyed. I think it's unusual, very good magazine. That fantastic you can publish your own magazine.

Best for me are interviews. One of my favourite "regulars" is "Airhead." Next is "Real Live Action." Well, I can't see this bands on concerts in Poland, but when I read paragraph about "Sugar" or "Living Colours," it's the same! "Comics" are funny, especially I liked "Everything's Ducky."

Very helpful for me were "Charts" especially "Long Grooves 50" and "Shortie Grooves 35." I don't know many of bands from yours "charts" (but they're also my favourite bands) so if you can send me some music (tapes, LPs, EPs) it will be great. Unfortunately it's impossible to get this music in Poland actually. Polish music! I'll send you soon (Promise).

Sorry, I don't renew your *Discorder*... I'd like to very much but... we haven't much money, our Radio budget is too small, so unfortunately... I'm deeply grateful for this issue from 1992 and 1993 and wish you success in 1994.

Thanks again for help, I hope you write back.

Darek Kapala
SRRC Music Director
VL Akademicka 6
35-084 Rzeszów
Poland

Just think of it as a little loan, Darek, but one that we're not overly concerned about you making good on. Your 1994 *Discorder* subscription has been renewed. Oh, did I forget to mention that, in return, all we ask of you is a floor to sleep on when we come over to do the "In Europe" series?

Discorder
Abythor maties, tis' Iole' Excubus digging flowers in the Garden City, Victoria. Just thought I'd fill ya in, it's been so long since I've written. Well, on January 8th, after my traditional post-holiday hangover had calmed to a dull roar, I was escorted by a gaggle o' vixen to Club A-Go-Go, to watch them ole Steve McBean of "Gus." I have followed McBean n' Co. throughout all of their musical mood swings (M.O.C., Ononhouse...) and gosh darn-it they "rocked." Yes, I said it, "rocked." I'd heard both their tape and '45, and now live. You can't lose. Okay, I sound like some goofy fan, but ole' Excubus, Master of Cynicism was truly im-

pressed. I didn't stay for the other bands, Sparkmarker n' something else, but then again I subscribe to the Ned Nugent school of political correctness and there wasn't any booze being served, so I don't think I would've fit in. The following Monday presented Banana Royale,

POWER AND THE GLORY

Dear *Discorder*,
My name is Andrew Power, and I am from a band in Toronto called REVERSE. I am interested in making a CD compilation with a bunch of strange and interesting bands.

Big big thanks,
Andrew Power
R.R. #1 Bradford
Bradford, Ontario
L3Z 2A4

Hey —
This will be printed in *Allegro*, on Jan. 22.

"UBC Students can get information about VSO performances in CITR's monthly newspaper, *DISCORDER*. UBC Student John Brunstien is doing an impressive job with his new column, Classical Beat. Remember... student rush seats available day of the performance", only \$14.00 at all Ticketmaster outlets or the VSO Box Office at the Granville Street entrance to the Orpheum.

*Personal shopping only, sold out performances and special events except.

Devon Hanley
Editor, *Allegro*

P.S. Stuff we listened to while putting *Allegro* together: Haydn String Quartets and REM.

Allegro is the informative magazine/schedule/newsletter of the Vancouver Symphony Orchestra.

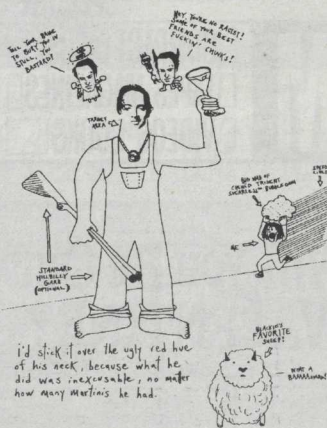
Dear Discorder

I saw your ad in the *Facets* Five #48. Actually I am familiar with your publication since I attended school at UBC for 2 years. You guys kick ass on the lame student press at my current university, Carleton. Anyways, I'm sending you a complimentary issue of my first zine *Gunk*. You can review it if desired and can print excerpts including art for such a review. You may also print my address if desired. Keep up the cool work!

Sincerely,
Craig
Gunk
2833 Springland
Ottawa, Ont.
K1V 9S7

P.S. I submitted 2 comics to you guys @ 3 yrs. ago - 3 Tough Guys Plumbing. Some guy phoned me but never got back to him. Anyways they're probably filed under "G". Just adding a redundant anecdote in closing!

What's one more redundant anecdote in a magazine full of them?



Fidget and yer another band I can't remember who played punk rock, but I was drunk and a \$4 cover for three bands brought back moshing memories of childhood. Wednesday delivered Bum, Everclear and Flop at Harpo's. Talk about power, punk, pop, 7-11, 16-year-old wet dream, salt and vinegar chip nit. Hey, that's good, and as my 3-year-old buddy Alex quipped about Bum as I played my CD on one of his visits: "wicked rock gods." Strangely for a 3-year-old, he's damn accurate. Other news, Scott Henderson has been recording aplenty and we can look forward to random releases of inbred genius in the next few months. The Vinaigrettes have recorded and mixed a bevy of new tunes and are planning a prairie tourish sort of thing in March. Bum may also be hitting the road. There are talks in the rumour mill of a European tour... Groovy, dig it Daddy-O. Doomklatin have songs together and are waiting patiently to record. Jesus Bonehead's dog has a skin irritation from fleas and my Mom says "hi." And finally in closing I have pigeonholed ole' Hank, for I have realized that "Henry Rollins is the Bob Hope of punk rock."

Pushin' daisies in the capital, Excubus Manslaughter
Victoria, B.C.

Excubus, during a better time in his life, was a columnist for the pages of *Discorder* ("Dialin' For Celebrities"). He now resides in the Geratow playground of Victoria, a curse becoming of all *Discorder* columnists. You've been warned.

SWERVEDRIVER



THERAPY?



MEDICINE

Monday, February 14
Commodore Ballroom
Doors 8:30 pm • Show 9:00 pm
LOW DOUGH SHOW! ONLY \$4 PER BAND!

Tickets available at all **433 FOX** outlets, including Zulu records, Track Records or charge by phone 280-4444.

PRODUCED BY PERRY-SONG, INC.

SLACKERS NEEDED

Half-ass pathetic indie label looking for half-baked cellar dwellers.
Feedback optional.
Send demo, tape, etc. to:
NATION UNDERGROUND
305-68 WATER ST.
VANCOUVER, B.C.
V6B 1A4

OPENING MOTHER JONES' MAIL

Dear Editor,
As we experience a development of faster communication and increased interdependence between all people — it is time to realize that our knowledge become more and more abstract, being based upon apparently objective information and secondhand descriptions.

To successfully meet the challenge of the future it is essential that we can act from personal experience.

People to People Friendship Association (non-profit, non-partisan) is working for information on a subjective level, through a network of people sharing knowledge by speaking from their hearts.

Letter exchange is one way to get firsthand information about life

in other parts of this planet. That's why P.P.F.A. also is connecting people on a personal level (North/South penpal links). For an International Reply Coupon, contact is provided to Africa America Asia and Oceania.

So — Reach out your hand to the world. Let us get to know each other, join in friendship and take care of our planet, to create a common future.

P.P.F.A.
c/o Sören Groth
Nya Adalen
Salta Arbetsskola
15300 Järna
SWEDEN

That's exactly what we've been trying to do for years: to get to know one another, to take care of our planet, and to create a common future. By the way, do you have the address for any of the ABBA members?

Dear Editor:
A horse of no different colour. It has been said that the Emperor Caligula made his horse governor of one of the states of the Roman Empire.

Not to be outdone Mike Harcourt buys fifty million dollars worth of MacMillan-Bloedel shares and then claims he is being cornered by the environmentalists — but you have to hand it to the guy — with all the tree farm licences he has to hand out and all the people he's sending to jail, he still finds the time to turn up for an environmental achievement award.

Perhaps he has something in common with another Roman emperor — one who was on the fiddle while Rome burned.

Tone Winters
Port Moody, B.C.

I got lost somewhere, lone, what colour did you say the horse was again?

HEAR NO EVIL, SPEND NO EVIL, SPELL NO EVIL

Dear Discorder,
In regards to the Vancouver Special column in the December issue (#131): the glint was silver, not gold.

Thank you,
Mr. Shawn
c/o Glamorous Glue
P.O. Box 41023
2529 Shaughnessy St.
Port Coquitlam, B.C.
V3C 3G1

Discorder,
Could you please, please send me any issues of your "zine possible. I've never seen it before. Sorry I have not sent any cash but I'm broke right now.

Thanx
Camille Viveiros
Somerset, MA
U.S.A.

Proof that we do print every letter we receive.

Esteemed Sir or Madam,
I have if yet yr Publication is a worthy Source on various Purveyors of underground Music, & thought to write for Informant & a Sample. I remain,

yr humble Servant,
Number Thirteen
Beaconsfield, Quebec

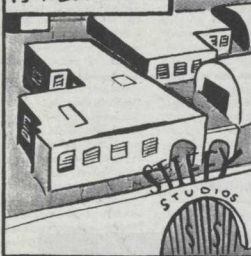
Okay, Thirteen. When you learn how to, be sure to write us and ask for a copy of the magazine. Perhaps if you read Darek's letter above, you'll get a better understanding of how to properly write a letter we can understand.

LIFE WITH THE FAMILY ENNDYE

CONVERSATIONS WERE HARDER WORK THAN DIGGING TRENCHES. ALL MUSIC SOUNDED LOW AND UGLY. THE PRINTED PAGE AND THE COLOURED SCREEN PUSHED MY EYES FROM THEIR SURFACES. TASTE WAS NO TASTE, TOUCH WAS LESS THAN THAT. OH NO, I NEEDED A SLICE OF SKY. YOUR PROFILE SLIDING, A SHY EYE TURNING DARK AND WHITE AND BRIGHT FULL OF ENORMOUS TUMBLING ROCKS ROLLING THROUGH RIBBONS OF STREAMING WATER OVER HOT GREEN HILLS, WATER DARK AND WHITE AND BRIGHT. I SMILED IN UTTER HAPPINESS. WE COULD EAT A FEAST OF WET BRILLIANT GREEN GRASS AND CAGES OF RICH BLACK PLUMMY EARTH. WE COULD SHARPEN OUR TEETH ON STRIPED TWIGS, IF THE THICK TREES DIDN'T TRUMPET SO FIERCELY, OR THE THIN ONES PIPE AS REEDILY AS KLEZMER IN OUR EARS. I MUST HAVE BEEN ILL WITH OFFICE NOISE. YOUR GIFT IS TO SAY NOTHING, MORE ELOQUENTLY THAN A WILD ANIMAL. I'M SO GRATEFUL THAT YOU DON'T SPEAK. I'M TRYING TO REALLY BELIEVE IN THE LOVELY SILENCE HELD BY THIS BOWL OF TREES INTO WHICH THE SUN POURS, AND THE BIRDS PUT IN THE FULL STOPS. WE WALKED AND WALKED AND WE WERE ALWAYS WALKING AWAY AND THERE WERE ALWAYS THE BODIES OF THE TREES AND THE HANDS AND FINGERS OF THE TREES UNTIL ALL WE KNEW WAS THE TOUCH OF THE TREES.

OVERBITES, OVERSEXED, AND UNDER CONTRACT... IT'S CHIPMUNKS & SQUIRRELS ©1992 MICHAEL AUSHENKER IN "STIFFY COMPETITION"

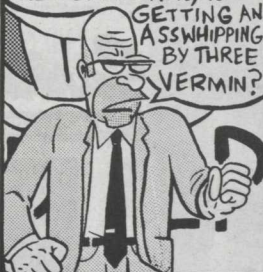
DEEP WITHIN THE GATES OF STIFFY STUDIOS, AN EMERGENCY MEETING IS HELD...



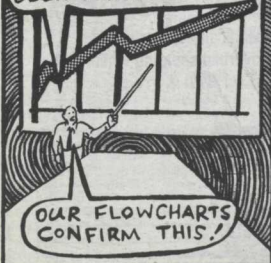
BEFORE LONG, A MAD TIRADE BLASTS THE SUCCESS OF RIVAL CARTOON STARS "CHIPMUNKS & SQUIRRELS" DELIVERED BY NONE OTHER THAN A.C. STIFFY HIMSELF, THE STUDIO FOUNDER AND CHIEF...



WHY IS IT THAT OUR TOP-RATED CARTOON, LEPPY THE LEPRECHAUN, IS GETTING AN ASSWHIPPING BY THREE VERMIN?



BUT, SIR! WORLDWIDE SALES FOR OUR TELEVISION AND VIDEO MARKETS HAVE BEEN PHENOMENAL!



TAKE YOUR FLOWCHARTS AND SAIL THEM DOWN THE MISSISSIPPI! THE ONLY THREE WORDS MY NEPHEW'S EVER UTTER IS "CHIPMUNKS AND SQUIRRELS" — THOSE ARE THE WRONG THREE WORDS!



MEANWHILE, AT LEPPY'S CONDO, WORD LEAKS OF LEPPY'S COMPETITION...





Video Philter

BY TANIA BOLSKAJA

Get me outta here! Last year I was motoring around the American countryside, gawking at the sheer, ludicrous tackiness of a land full of mobile homes, God, and cheap alcohol. February 1994 finds me tied to the dreary modern reality of three jobs (two of them the same kind of work I've been doing since high school despite my degree and personal charm) and a mound 'o' debt. My one solace in this weary existence, besides copious amounts of booze, is the wonderful world of film. Thankfully the two go well together.

February is teeming with exciting reasons to kick back with a good escapist flick. Valentine's Day, Mardi Gras, and American Spring Break all fall in this shortest of months. Not one to be tied to any one theme, I've decided to delve into all of them with equal abandon.

Dating has gone way out of fashion in recent years as Relationships have become the norm amongst Vancouverites. Everyone seems to be on a one date schedule wherein if things are a bust the first night he runs into his jock friends and ignores you so to compensate for

the good time you're supposed to be having you order six too many G & T's and throw up on his nauseabode cow-print car upholstery) you never call each other again but if things are swinging (though your date started at the Cambie for a few beers it ended up at the MGM Grand in Vegas where your number came up 10 times in a row and you won a suite for a week) you are officially and exclusively "seeing each other" if you're not already engaged.

Therefore, to give advice on ideas for date flicks suitable for the month that lends a home to the day of lovers (Feb. 14th for all you neandathral boy/girlfriends out there) is trickier than it might once have been. If you're with someone, chances are you already know and enjoy their tastes. However, if it's that all important, do or die, modern first date situation, here's some suggestions you can play it safe with, yet still be entertained. Heck, maybe you'll even launch yourself into the dialogue of a lifetime.

Director James Ivory and Producer Ismail Merchant, thought of by most of the casual movie going public as Merchant Ivory like my dad thinks of Monty Python - as one guy - have proven their mettle not only as quality filmmakers but as great date-movie makers. *Room with a View* and *Howard's End* should have a guarantee stamped on their boxes stating that any couple that doesn't feel like making out in a lush Italian/English coun-

try setting after viewing the films will get \$25 towards the purchase of a romantic soul.

Previous to their widespread critical kudos and subsequent media exposure for *Room*, Merchant, Ivory, and their outstanding screenwriter, Ruth Prawer-Havbala teamed up on a number of other feature length and television projects. Their fascination with British author E.M. Forster (*Room*, *Howard's End*, and *Maurice*) was preceded by a shorter fascination with American ex-patriot writer Henry James. *The Bostonians* and *The Europeans* were released very slightly before the big art-house boom of recent years. Both show very definite indications of the mastery of their makers yet their box office totals would have scared most American directors into permanently eschewing art and literature for teen-slasher movies.

I have yet to watch *The Bostonians*, a well-reviewed affair from 1984 that stars Christopher Reeve (seen recently giving his box office totals in the latest M-1 project *Remains of the Day*) but I did manage to fit away 90 minutes of my busy schedule in 19th century New England as I wallowed in *The Europeans*. Made in 1979, *The Europeans* is not as visually or wittily stunning as the Forster adaptations but viewed as an entity unto itself is a great flick nonetheless.

Into the life of the Wentworths, a staid Protestant family, comes European sophistication personified in the guise of two long lost cousins,

Felix and Eugenie, who have come for an extended visit. The elder Wentworth daughter, Gertrude, has been ardently wooed by the local minister, the kind of guy who would read Song of Solomon to beat off if he could ever overcome his fear of sin long enough to get it up. Fearing to be trapped in the seriously religious life her father, sister, and suitor have planned for her, Gertrude sees in her cousin Felix a chance to unleash her desire to experience pleasure. A second story centres on Eugenie's inability to exist as the dazzling lady of the salon in this honest back-water community.

If an alternative lifestyles date is on your agenda, I've been informed by my pal Gilbert (who has impeccable taste in everything from fine actors to fine times to fine ways to lay about the house doing nothing) that *My Own Private Idaho* is the perfect gay men's date movie.

"If the guy you're with is intelligent, you can spend the post-film hours discussing Gus' great, metaphorical insight. If he's not, at least there are a lot of studly young bodies up on the screen to keep you amused."

Though an important screen event, this tale of two hustlers is not suitable, in most cases, for parental viewing. However, if your dad, like Gilbert's, is uncomfortable with *Idaho's* subject matter, perhaps he'll enjoy the pics chosen as February's second theme: American College Spring Break, MAN!

In the second month of every year

the sunny climes of Florida and California are polluted by often hideous and always fun-loving gangs of college kids searching for the perfect ten day vacation. This perfect vacation's prime objective is to drink so much and do so many drugs that when daddy asks how one teenager could rack up a \$1000 Visa bill in less than two weeks, the answer can truthfully be, "I dunno."

Undergraduates take over every town they visit with their frat-boy antics and sorority-girl handbodies, usually proceeding to make everybody disgusted by their crass materialism and extreme bimboism (of both the male and female variety). Thank the god of 7-11 and pink scooters that some Hollywood marketing whiz had the genius to suggest capturing the essence of this American tradition on film.

In the beginning there were plots and big-name actors. *National Lampoon's Animal House* was humorous in an asinine sort of way and, more importantly, it made a lot of money. Streamlining was the next advancement in the advent of teen-exploitation movies. By getting rid of the quality actors and any semblance of originality in the plot, films like *Porky's* (and sequels) and *Spring Break* could maximise their box office intake. Since the audiences were only in the theatre to see beaches and T&A, extra (expensive) accoutrements like talent were unnecessary.

By the late 1980's, teen exploitation flicks were giving way in popularity to ultra-violent action pics but not until the three films I viewed

SanTheRecordMan

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

MOSH
in the
MUSH!



CS 9.99
CD 13.99

TOOL - UNDERTOW

Hammering full-on intensity with bolts of naked aggression. Check out *Sober* and *Prison Sex*.

VARGA - PROTOTYPE

New to the mosh-pit, Varga's sound blurs the distinctions between speed-metal, industrial and hip hop. Just listen up. Real loud. Featuring *Freeze Don't Move*.



CS 9.99
CD 13.99



CS 6.99
CD 10.99

MONSTER VODOO MACHINE

Industrial hardcore's finest, or more specifically, the sound of six guys with an axe to grind on the proverbial spinning wheel of society's stony apathy. Check out *Get On With It*.

On sale at **SanTheRecordMan** 568 Seymour Street until March 19, 1994

Send in this coupon right now for your free Mosh in the Mosh sampler featuring these three artists and be eligible for other groovy prizes!

Name _____

Address _____

School _____

Send to BMG Music, 150 John Street, 6th Floor, Toronto, ON M5V 3C3 • Attention: Nadine

(strictly for the purposes of this column) were made.

If there is one lesson I learned while reviewing *Bottom's Up*, *Homework*, and *Hardbodies* it's that not only do the producers of said movies get what they paid for, the audience also gets what the producers paid for.

Bottoms Up had a very professional looking box. I have a suspicion the entire budget for *Bottom's Up* went into the box because the film looked like it was made by a couple of pre-pubescent males who'd stolen their parents' equipment. Slapstick humour was the main ingredient in this most horrible of uses for celluloid while Beachside sexiness (promised to the viewer by the aforementioned box) was at a minimum. There was a plot but as a summary of it would perhaps entice you to rent the film, I will decline to expostulate on it here. My cat has had better looking and smelling things than *Bottom's Up* come out of her ass. Enough said.

Homework, a 1983 blockbuster starring Joan Collins was next in my odyssey of quality T&A/vulv entertainment. Though not technically a spring break movie (the kids are in high school and there is no beach), I thought it would at least be a member of the teen-exploitation subgroup "Losing It to an Older Woman - Preferably Someone's Mother or a Teacher." It's qualified as the main character, a horny senior, does finally get it on with Ms. Collins, his friend's mom and there was quite a bit of the requisite female nudity. However, I was shocked to find out the *Homework* actually had a realistic moral base somewhat akin to *Fast Times at Ridgemont High*.

The youngsters were forever being warned of the hazards of catching sexually transmitted diseases through casual sex. Of course, in pre-AIDS diagnosed 1983 these diseases were only Gonorrhea, Crabs, and Herpes, but risks they were, and they are touted as such in the movie. The adverse effects of a rampant and satisfied teen male libido are very rarely discussed in a movie of this ilk and credit must be given to the makers of *Homework* for the humorous, less than didactic manner chosen to do so. To quote, "A rose by any other name would still be Gonorrhea." Besides the funny bits about diseases, *Homework* was a pretty bad movie, although it's charm was much more in evidence after being tortured through *Bottom's Up*.

Hardbodies, was easily the best of these films. It must be allowed, however, that best is a relative term and the competition was extremely pathetic. It definitely had the biggest budget of the three,

evident in the fact that it had the most and best looking naked women and a comparatively complicated plot. The 1992-93 edition of *Movies and TV on Videocassette* sums *Hardbodies* up exactly to my tastes:

"Three horny middle-aged Romeos with the moolah to finance their infantile desires hire a stud to show them the ropes of girl-get-

so perfectly conveys the spookier qualities of New Orleans than the 1987 Alan Parker noir-thriller *Angel Heart*. As confusing, initially, as it is creepy, Parker opted for style with a story (such a rarity in Hollywood) when creating this delicious danse macabre.

Detective Harry Angel, (Mickey Rourke before he got annoying in a shockingly Bogie-esque performance) is hired by mysterious Louis Cyphre (Robert deNiro only slightly before he became a god in the eyes of the American movie industry) to track down a 1930's crooner, Johnny Favorite. As it's now 1955 and Johnny hasn't been seen since 1943, Angel has some work ahead of him. The trail, as Roger Ebert describes it "full of stale leads and fresh corpses," soon leads our dick to Algiers, Louisiana, just across the river from New Orleans. It becomes quickly apparent to Angel that Johnny was "mixed up some weird shit." Specifically, it was voodoo/ devil worship shit. Things get more nightmarish and, before he knows it, Angel is the prime suspect in three murders and he still can't find Favorite.

Angel Heart is one of the best atmospheric films I've ever seen. Like a pulse, scenes of fans spinning backwards, blood being scrubbed off of walls, nuns climbing stairs, and elevators going down beat on the screen giving *Angel Heart* that intangible quality of suspense and fear without excessively graphic displays of gore.

Though *Angel Heart* admirably captures the popular conception, and a bit of the reality, of New Orleans' atmosphere, its depictions of Voodoo are somewhat insultingly off the mark. Voodoo and Satanism are synonymous in the movie but not in actuality. A fascinating film description of the truth about Voodoo rituals can be found in *Divine Horsemens*, a documentary featuring the work of anthropologist Maya Deren. Filmed between 1947 and 1951 on the island of Haiti, *Divine Horsemens* consists only of b&w footage of the most important Voodoo rites and a voice over narration, taken directly from Deren's book of the same name, describing the gods to whom these ceremonies were dedicated and the intent of the actions of the participants. Completely objective, the documentary aptly displays the beauty and intricacies of the pagan religion it showcases.

If dating, Mardi Gras, or American spring break don't titillate you video-renting tastes, have no fear. February is the shortest month and soon gives way to the unbridled sexuality of spring, the season that suggests but one topic: Coming of Age in France. Join me there in April.

LUVAFAIR

CABARET

MONDAY - SATURDAY
9PM - 2AM
SUNDAYS
9PM - 12AM

DRINK SPECIALS
MONDAY
WEDNESDAY
THURSDAY
SUNDAY

1275 SEYMOUR

(604) 685-3288



let music just be music Uncle Tupelo

by Simon Hemelryk

Uncle Tupelo has been described as being at the forefront of a resurgence in country music in the American underground. Despite receiving astounding reviews for their latest and first major label release, *Anodyne*, and their featured appearance on the benefit for AIDS compilation, *No Alternative*, beside such luminaries as Nirvana and Sonic Youth, Uncle Tupelo is very down to earth.

When asked how they feel about being described as purveyors of nouveau country-rock, Uncle Tupelo (Jay Farrar, vocals/guitar; Jeff Tweedy, vocals/bass; Ken Coomer, drums; John Stuart, guitar; and fiddler Alex) sighs and says, "Well, that's an opinion but we don't agree with it." In fact, Uncle Tupelo prefers to not describe itself as anything. "Let music just be music," Jeff poetically says. Whatever they say, the tag is, inevitably, going to stick. It's even been suggested that, God forbid, this Country and Western scene might turn into the new grunge. However,

Uncle Tupelo rejects any suggestions that such scene even exists.

"We do know guys from some of the other bands (one of the Jayhawks played on their second album, *Still Feel Gone*) but there's no real sense of a community. We don't have these big meetings where we decide how



we're going to promote this thing."

This may be true but you can't help but think that they're just trying to get away from the C&W label—visions of men and women in big hats and names like Hank and Wynona Wanker Jr.. Such

an image isn't fair to Uncle Tupelo or country music in general. Country can be cool. Just look at the undeniably country-tinged music of groups like the Lemonheads or American Music Club. In fact, Uncle Tupelo's music, though they refute the comparison, is reminiscent of American Music Club. Particularly their dolefully cynical lyrics (witness the title track of *Anodyne*: "Fingers on the

Uncle Tupelo has recently left the indie label Rockville for a signing with the major label Reprise. "We needed a change," they say, "and we wanted more efficient distribution." Suggesting that despite the laid-back approach to their music, they do indeed have sincere ambitions for it. The major label base and the press attention they've been getting will, hopefully, lead to really big things. However, if this does happen is it such a good thing? Sure, Uncle Tupelo is a fine band but do we really need another so obviously influenced by the past glories of acts like Gram Parsons and Dinosaur Jr.? Shouldn't there be more bands who are genuinely looking to the future...who are prepared to experiment with something more than the traditional guitar/drums combination?

"I dunno," says Tweedy, "who's to say what the future is supposed to be like. The guitar is still a viable way to communicate. Just trying to find a combination of things that haven't been done before doesn't necessarily make for better music."

Even so, Uncle Tupelo should be admired and the American underground should be proud of the rheumy-eyed greatness that is *Anodyne*.

trigger break the heart of any day/foolish to believe that it would turn out okay").

"We're not nearly as cerebral and pretentious as Mark Eitzel. We're just depressed about life in general," says Jay Farrar, hinting at the inspiration for all of the pained lyrics.

CiTR Moblie Sound

Better than Jerry's
amazing singing glasses.

Call us for your next event- 822-3017

10 **ENTERTAINMENT**

Milkweed Productions Presents

ROCK FOR CHOICE...

- a cassette compilation supporting a woman's right to choose -

featuring

CUB
10 DAYS LATE
TICKLE TRUNK
SPARKMARKER

FRACAS
KREVISS
VINAIGRETTES
INSULT TO INJURY

NOW AVAILABLE AT SAM'S & ZULU

ALL PROCEEDS GO TO EVERYWOMAN'S HEALTH CENTRE

Tsunami is Kristin Thomson (guitar, vocals), Andrew Webster (bass, vocals), John Panter (drums), and Jenny Toomey (guitar, vocals). Right across the water and a world away from the Washington, DC scene, Tsunami calls Arlington, Virginia home. Until now, their melodic guitar pop sounds could only be heard on the multitude of 7" releases on Jenny's and Kristin's own Simple Machines label. But with the new release of their first full-length for Simple Machines, entitled *Deep End*, that trend has temporarily been stunted.

Discorder attempted to talk about machines (simple and answering) all-ages shows, and riot griffs Chicago and the midst of their spite interrupting faxes/phones calls and the fact from the bathroom with North American tour, de-



we would always tape the best ones. We had this big cassette full of them and we just decided to stick some of them on [the end of the album].

Do you do many all-ages shows? A lot of those messages were talking about all-ages shows. Jenny: We try to do about half-and-half. We like doing all-ages shows. For some reason a lot of the people who like Tsunami seem to be under twenty-one. But it's hard because the all-ages shows are often not as organized as the club setup. You know, clubs are willing to pay guarantees, or feed bands, and have good sound systems with monitor mixes and stuff like that. When you're touring it's very disheartening to play in halls that have bad equipment and terrible acoustics and are not very well organized: promotion for the show, being paid at the end of the night. We try to work with responsible people and not with anyone who's been notoriously dicky in any way. We're lucky cause Andrew tours with Superchick. He gets to see a lot of clubs around the country before we ever get to go out there and play them. For the most part, whenever we know of a really well organized all-ages space we try to play there.

Do you like the atmosphere of an all-ages show better in comparison? Jenny: No, not necessarily. Some of our best shows have been all-ages shows, and some of our worst shows have been all-ages shows. I think it varies a lot.

John: It's just a bunch of people in a room. I don't know if that's an atmosphere.

Don't you get energy from the audience, though? I know that younger kids seem to be a lot more hyped for the shows. Jenny: It depends. It varies wildly, depending on the crowd and the city you're in. We played an incredible all-ages show in Philadelphia. People were screaming and jumping around and it was really fun. Actually, that's a wonderful space because downstairs it's under twenty-one. So it really attracts people from both groups. The problem you'll get with all-ages shows, a lot of the time is that they dissuade older people from coming to them, either because they want to drink or they'd rather be at a club than a hall show. About a week previous we played an all-ages show and the audience just stood there bored stiff. It varies a lot.

What would be in your car stereo right now?

John: I think it was Charles Mingus when we stopped the car last night. Jenny: Actually, we made a list of ten things that we were listening to for another publication. What's on that? Sheila: Don Caballero, Unrest, Girls vs. Boys... John: Rodan, Peter Dinklage, Edsel...

Wow, pretty eclectic mix.

Jenny: Of all of us, John is the most punk rock scientist, who goes out exploring in the nether regions for new bands. For the most part, the rest of us listen to bands our friends are in.

Grenadine, is that the project that you, do with Mark Robinson of Unrest, Jenny?

Jenny: Yeah, it's a band that Mark and I play in sometimes. We put an album out, called *Goya* almost a year ago.

Often Times Tsunami is referred to as a "girl" band. Does that ever bother you John?

John: No. I don't care.

Jenny: Whoever does that is just dumb.

They're ignoring the two boys in the band, which is 50%. It's hard to be upset when people are just ill-informed or stupid. Those are the people who listen to the riot griff press we got.

John: And it also doesn't make me go home and question my maleness. Dear God!

Do you feel that Tsunami is a part of the riot griff scene?

Jenny: I wouldn't say I feel a part of the scene but I'm glad that it happened. I think there's going to be some real repercussions, though. There was that first year-and-a-half of flashy, publicity bullshit, but the upside of it all is that four years from now there's going to be twice as many girls who are in bands, who just sort of picked up instruments because they felt they finally could. I think that's great. In some ways I think that Kristen and I took those steps a couple of years before. I mean, we're older than the bulk of the girls who are part of the riot griff thing, we just did similar kinds of rebellious things under different titles. I did a women's studies major in college and Kristen worked in the National Organization for Women for three years, so we worked on similar issues under different headings.

What is your song "Skinny" about?

Jenny: It's about a bunch of stuff. I wrote it mostly out of the numbness of college, in some way. I went to a really high pressure, high profile East Coast, bullying academic college and the college wasn't very supportive of any creative activities; things like student newspapers you wouldn't get credit for. I bet that if you took a check of all the universities that

support their newspapers or support their arts programs you'll find the places that have the really cool newspapers or art programs are the ones where the kids can actually get in there and earn credit and work to become, say, reporters or something. But my school doesn't respect that kind of creativity. It's much more standard in its liberal arts. So anybody who was really creative, enthusiastic or energetic about stuff outside of the pre-business programs at the university seemed to fall into this very jaded, depressed group. A lot of that creativity turned inward and destructive. Obviously, skinny has something to do with women and eating disorders which run rampant on college campuses, but it's also a metaphor for other ways that you can make yourself skinny.

Is Tsunami's songwriting a collective process or do you write most of the lyrics, Jenny?

Jenny: Whoever sings the song usually writes the lyrics. So Andrew has sung a couple and Kristen has sung a couple songs.

Does John ever plan to sing any songs?

John: No. If you heard me sing you wouldn't want me to.

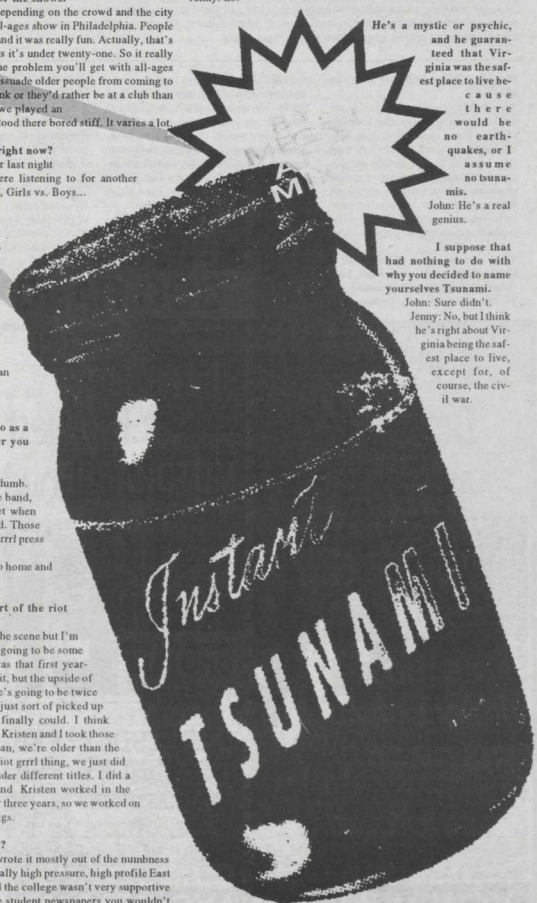
I'm curious about your name. Have you ever heard of Edgar Casey?

Jenny: No.

He's a mystic or psychic, and he guaranteed that Virginia was the safest place to live because there would be no earthquakes, or I assume no tsunamis. John: He's a real genius.

I suppose that had nothing to do with why you decided to name yourselves Tsunami.

John: Sure didn't. Jenny: No, but I think he's right about Virginia being the safest place to live, except for, of course, the civil war.



How was the Simple Machines label started?

Jenny: My friend Brad, who was living with me and a bunch of people in a house in Arlington, about three years ago, got the idea that he wanted to put out a record. And I was in a band called Geek that had recorded about two albums worth of stuff, but without any prospects of putting it out, so we decided that we were going to put a record out. We decided to try and put out a compilation seven inch because that way the record wouldn't have to sell on Geek's wide-ranging fame. We could, kind of, shoulder the burden among a number of bands and, maybe, grab a wider audience. Then we decided we would do a couple compilation seven-inch singles. Obviously, the first one would be hard to sell but by the time the last one rolled around we'd have a better idea of whether or not more it was something we'd like to keep doing. After two records, Brad went back to college and Kristin moved back into the house, sort of stepping into his place. Ever since then it's been me and Kristen running the label.

What bands are on Simple Machines?

Jenny: There are only three bands that are specifically on Simple Machines: Tsunami, Scraw!, and Grenadine.

What are the seven simple machines?

Jenny: The southern simple machines?

The seven...

Jenny: Well, there's wedge, wheel, pulley, screw, lever and inclined plane. And there's only six of them.

You had seven-inch singles put out with those names, correct?

Jenny: Each one titled...

So why did you call your new release *Deep End*?

Jenny: Because we found that cool photograph and we thought it'd be a great album title and it'd be a nice album cover.

John: It's a concept album, really.

The end of *Deep End* seems to make a lot of reference to your answering machine. What is so special about your answering machine?

Jenny: Well, the songs don't really make reference to the answering machine itself, it was just Kristen and I were working full-time jobs, and we wouldn't get home until six in the afternoon, and we'd have like fifteen messages on the answering machine. Since they were all there at one time we had this wealth of stupid answering machine messages. So

Photo by Armon

Nocturnal Emissions

by LLOYD ULIANA

"Difficult music" is a curious concept. Difficult for whom? I think it's perhaps best to talk about music. My role in Nocturnal Emissions has been that of a person who makes music, not that of a person running in a field. A person's experience of music depends on what that person brings to that music and has a lot to do with their own preconditioning and expectations. Some music may make more intellectual or emotional demands than others but the continuum of music includes: the postman whistling on his daily round, the babbling of infants, the song of birds, the accompaniment to Morris dances, Luigi Russolo, sacred music of the Native Americans, the repertoire of the Berlin Philharmonic Orchestra, the music that lures you into video games, advertising jingles, military band music, the top 40, whale song, Harry Patch, C.C.C.C., etc. I don't see a separation in what Nocturnal Emissions does from that continuum, nor do I think it's all difficult!

I've used the name Nocturnal Emissions as an umbrella for various activities since 1979. In 1979 it was appropriate (for various reasons of personal security) to have a degree of anonymity. This has kept Nocturnal Emissions' music an underground thing cause Nocturnal Emissions is still perceived of as rude by the normal people of Straightville—meaning so it means I don't have to deal with them so much, which suits me. Of course, for the occasional posh events where genteel folk are present I politely use my own name, Nigel Ayers.

Discorder: Do you still have your own label?

Yes. One of the first decisions I made was that I wanted control over what I released and how it was represented. This, basically, holds true today. Also, I see the work I am involved in as essentially an integrated multimedia one, in that it encompasses music, film, literature, art objects, theatre and whatever else takes my fancy. So having my own "label" to stick on the products of these activities is very useful.

What was the extent of your visit to North America two years ago? Your victories? Your disappointments? We did performances in Toronto, Mon-

tréal and Ottawa. We got a good response and spent a lot of time doing radio interviews. My main disappointment is how much the guy who promoted the Canadian shows lied to us, messed us about and lost us money. So a bigger and better organized tour of the USA we set up with someone else had to be cancelled. However, we also did live music for a large scale dance performance at La MaMa, in New York, with Poppo and the Go Go Boys, which sold out every night of its 2 week run and a one-off NYC gig. I hope to be performing again in North America soon.

What does a live Nocturnal Emissions

show consist of?

Music, films, slides, videos, sometimes dancers, banners and artwork of great beauty. What happens varies greatly from show to show—and a lot of it seems to go on inside the mind of the audience. You have to be there, really.

Is there any kind of Nocturnal Emissions philosophy or objective in terms of providing a sonic experience?

Yes, of course, there is a body of ideas behind what I do with music and how I go about it. I don't have the space here to describe what it is a very complex subject, and likely to be trivialized in a magazine format, instead I'll refer you to various

publications from Earthly Delights.

How is Cathedral a continuation (or discontinuation) of the early Nocturnal sound and how does Blasphemous Rumours compare?

In its earlier form, the music had more to do with punk rock and mainstream "dance" music. We were getting included on compilations with New Order, Tackhead, etc.. By 1989 I reached the conclusion that although these were ways of making a living they were creative dead ends. So then I gave up the idea of even bothering slightly to get across to a wide audience and concentrated more on music which I personally wanted to hear. So you'll note a difference in approach in the recordings from *Spiritflesh* onwards. *Cathedral* was deconstructed mostly from already existing music from commercially available recordings. *Blasphemous Rumours* was deconstructed from specially commissioned acoustic music played by Charlotte Bill. They're both brilliant.

If I'm not mistaken, you were involved with the packaging of the Cathedral release. Is this something you've always taken part in?

Yes, I understand some makers of music don't do this. There must be something

wrong with them. Me, I'll try my hand at anything.

What was your favourite toy as a child? My parents gave me a tin can and a rag to play with.

Back to your label...you must receive demo tapes from all over the world. Aside from the changing technology, how has the music you've been receiving since the early days of Earthly Delights differed from that you're receiving today?

Yes, we do receive tapes from all over the world. Yes, technology has changed. But I think technological change follows social change and there have been tremendous social upheavals in the last ten years or so—especially here in Europe—and this has greatly affected the making of music.

Further info: Earthly Delights, PO Box 2, Lostwithiel, PL22 0YY, Cornwall, UK Soleilmoon, PO Box 83296, Portland, OR, 97283

Selective listening:
Spiritflesh CD (Earthly Delights)
Cathedral CD (Musica Maxima Magnetica)
Blasphemous Rumours CD (Soleilmoon)

If It's Laughter You're After...
Don't Miss The World's Funniest
and Most Amazing Stage Show!

REVEEN

WEDNESDAY FEB 16
TO SUNDAY FEB 20

TWO SHOWS SATURDAY 6 PM & 9:30 PM

ALL OTHERS AT 8 PM

QUEEN ELIZABETH THEATRE

tickets \$16.50 - \$19.50 - 22.50 (GST included) at TICKETMASTER 280-4444 student and seniors discount

YOU WILL ALWAYS REMEMBER REVEEN!

Discorder: The last time I spoke with you, you really didn't have an idea of how the record was doing. Now that *four* has been out for some time how have the reviews been coming in?

Aaron Stauffer: The reviews have been really good. People seem to perceive the record, mostly, in the way I do. That's good. They've figured it out, they seem to be getting the point. And it's selling fine, I suppose, better than *Weak*. You always hope for it to do better than it will. I hoped that it would totally explode. We haven't gone on tour by ourselves yet, so I can't really judge how the American crowd has reacted to it.

As far as the recording and performance goes, our part of it, I'm totally happy. I think we've written the best songs we've ever written. I like about 80% of the material on it and I'm usually pretty negative about Seaweed stuff, especially after a record comes out. I can't even listen to *Weak*: I don't like the production at all in comparison to this record; we played too fast on *Weak*.

I noticed a very large amount of progression from *Weak* to *four*. What happened between *Weak* and *four* to cause this?

We wrote *four* really quickly—we spent a large amount of time writing *four*. We just decided that we wanted to make more melodic songs. I'm in another band with Ken (Stringfellow) from the Posies and Steve Fiske—we're not really a band so much as we're a recording project—and because of that I spent a lot of time singing melodically. By singing in another band and singing in other ways I've related that to Seaweed and, I think, diversified my voice.

We've been a band longer now too. And we toured a lot. We never did back to back tours until after *Weak* came out. We did three tours: a seven-week European tour and two five-week American tours, all in about a five-month span. After doing our first tour, playing each and every night, it just clicked. At the end of all the *Weak* touring we were tight. We were finally, and completely tight as a unit. We were ready to write real songs and we didn't just have to worry about being tight. And I'm only 22. When we wrote *Weak* we were still pretty young. We were always just concerned about being really fast. I don't think that's very important any more. The structure and what goes into the song are more important. We've broadened our influences a little more.

I think the fact that we produced *four* ourselves had a lot to do with it as well. Ken was in the studio with us and that was really nice. He really put some thought into recording my voice. We were so concerned about hitting every note that a lot of the time we would miss really cool performances. If you do everything completely "Mutt Lange" perfect you miss a lot. Quirks are cool. I went back and listened to the demo of *Weak* and realized that I really liked the little places where I sounded quirky.

Performance is ultimately important. A great performance will overcome bad sound. Everybody always said *Seaweed* was a live band. The reason a live sound is so cool is because it's spontaneous; it captures a moment. I felt that we should use that philosophy in the

With the release of their third full-length album, *four*, on Seattle's Sub Pop label, Seaweed have defined themselves. Their sound has progressed and matured, thrusting them into the ranks of truly great bands.

Surely one of the busiest working bands around, Seaweed's schedule is intense. Their touring is constant and this has helped to make them one of the most energetic and exciting live bands you could ever see.

Special thanks to Seaweed and their ever-present road manager, Ron, for being such great friends and making this interview happen.

a new record I always freak out. "Oh God, we're going to suck!" There's a point where every band starts to suck. I'm always afraid that we've reached that point. I'm really glad because I think we've gone to a new level. I'm really excited about writing songs and singing.

I think everyone in Seaweed has really learned what they are doing now. Whereas, in the past, it was, perhaps, more haphazard. You seem to have more control over what you're doing and the ability to say, "I want it to sound this way" and know how to make it sound that way.

When I started singing in Seaweed I couldn't sing for shit. There are songs that we recorded on certain records that I couldn't sing live. The stuff I'm singing now I could have never sung a year ago, I think it comes from touring. You learn how to play songs; you miss the notes so many times that eventually you hit it!

I heard a rumour that for the next Seaweed album Clint wants to go for the big production, with a big studio and a big producer, and really do it the next big time. I think we want to do that. We made our own record, and we're really proud of it, but now we want to make a big rock record. We like the sounds of big rock records, that's what we grew up on. I love the sound of Danzig records, they sound great! I like the sound of the Smashing Pumpkins record even though I'm not a huge Batshit Vig fan. It's not like we're going to write big rock songs or we're all of a sudden going to be a big rock band. People are going to go "you made that record in your basement, it sounds really great, why would you do that?" It's because we did that and it's cool and we're psyched on it, but if we go and do that again it's just going to be compared to "four". Why not have a loud sound—why not sound like fuckin' Slayer!

So you're going out on tour again, for another six weeks, this time with Quicksand. Right. Then we take two weeks off before we go on our own headlining tour. I think Fluff is going to support us. We went to Japan, that was really rad. It's hard to explain but the punk rockers were really gracious. When you're there it's a totally different world. Europe is very similar to North America. Most Americans and Canadians came from Europe at one point, for the most part, and if you didn't you've probably been assimilated into western culture. So it's weird to go to Asia, which is so totally different. I would walk down the street with \$300 in my pocket and it wouldn't be weird. I wouldn't be afraid that it would be stolen because it's so dishonourable to be a thief. I could never do that in an American city.

It's also really weird because there are only Japanese people in Japan. It's a totally homogeneous society. If you walk down the street and you look like me you are a minority. In America there are so many different types of minorities. I had just come from New York, as well, where you walk down the street and hear twenty different languages. In Japan it's just Japanese people and foreigners.

What sort of attendance were you getting in Japan?

300 was the smallest and 800 was the biggest. They were really packed and everyone was totally into it, singing along and dancing.

Isn't Sub Pop licensed or distributed by Sony in Japan?

Yeah, Sony is our record label there. You can't understand how corporate everything is in Japan. In America most people that work at record labels these days, even if they're major labels, came up through working at a record store, working at a college radio station, etc. You work your way up, it's a passion. In Japan we're talking to our reps, who are really cool, and it would be like "how did you get this job?", figuring a really cool story would erupt from it, and they'd be like "I looked in the paper and got it."

At the front of the Sony office is this big Sub Pop logo. It's so fucking weird. It was really ridiculous. I felt like we had kind of tricked these people into believing we were superstars—one of the more ridiculous things I've done in my life. We were staying in five star hotels, everyone had their own room, it was decadent rock and roll. It was a punk rock at all but at the same time it was kind of punk rock because we'd fooled these people into getting us five star hotels. Punk rock means nothing in 1994, it means big record contracts.

interview and photo Eric Fleck about Seaweed

recording of *four*.

It was recorded in Clint's (Werner, Seaweed guitarist) studio wasn't it?

Clint built the studio between *Weak* and *four* and while he was building the studio he thought about how he was going to use the studio to record the record. He thought a lot about things he wanted to do. *four* was the first record that we spent a lot of time using different guitars and amplifiers and different sounds on... lots of guitar overdubs and weird little things. We never did that type of stuff before, but Seaweed's *Badmouther* record really influenced us because it's got all of those cool quirks on it. We were like "Oh, we're a punk band we should do that sort of stuff." I think you can defeat yourself a lot of the times by creating all of these rules for what kind of band you are. We did whatever we wanted to.

You had three months to record? No pressure?

Five weeks. That was more than twice the time we'd ever spent [on recording] before. It all came right down right to the end, though. We threw out the first week because we didn't like it. There was pressure, though, as far as the pressure to deliver it on time. Every time we write

"There's a point where every band starts to suck. I'm always afraid that we've reached that point."

YO LA TENGO



I, apparently, arrived too early in the evening on which I was to interview Yo La Tengo when they stopped in Vancouver to play - they hadn't shown up yet. Depressed and certain that the interview wasn't going to take place, I left, promising to return. Upon returning, I patiently waited through the sound check, after which I finally got my chance. We sat and talked amid all the confusion that was going on backstage and although the interview

didn't take place without any interruptions, I was happy.

Yo La Tengo is Ira Kaplan (guitar, vocals and organ), Georgia Hubley (drums, vocals and guitar) and James McNew (bass, vocals and guitar). Their new album *Painful* is out on Matador Records and if you haven't had a chance to listen to it, give it a try. It is easily one of the most beautiful records I've heard.



South can feel like a different country.

What's different, the audience or...?

Georgia: Not necessarily the audience, it's just that you cross the border and you know you're in another place.

How was it getting across the border?

Ira: It was very smooth. James: The guy at Immigration was uncharacteristically friendly, so...helpful. He made us feel great about crossing the border. Ira: I hate to jinx it by saying this but we've never had one of those horror stories that we've all heard about.

Name some Canadian bands who have opened for you. Or have there been any?

Ira: None.

None?

Ira: We've never headlined a Canadian show before. We've only...

Georgia: Yes, in Toronto.

Ira: We didn't headline.

Georgia: Oh, no, that was their night.

Ira: Yeah, their night. We've played in Toronto twice and this will be our second time in Vancouver and all three times we were the opening group, prior to tonight.

Who were you playing with that is Canadian?

Ira: The Clarks? They're very popular now, right? You've never heard of the Clarks?

No.

Ira: Well, I was led to believe that The Clarks are legendary. I don't know. We did this show in Toronto...

James: No, The Walton's!

Oh, The Walton's! Yeah, I know The Walton's.

Ira: OK, there you go.

Georgia: The legendary Walton's night.

Ira: We were booked at the last minute to open for them one night at this club in Toronto where they were really, I think, used to treating the opening acts like sort of like the way you treat a cigarette butt on the carpet. And we were booked to not be treated that way. It took some convincing to get the club guys to realize that but we ended up having a great show. It's just that when you spend as much time as it takes to cross the border, to get there and have some creep from some club just be really bored with you before he's even met you, it's just like... [gives him a crash over the head with a Moockhead bottle.

I've read that you're really popular in Europe but not as popular in England. Is that true?

Georgia: I don't know if we're really popular. We might be a little more popular there than in some places here.

Ira: I think that what we have to say about England would be very self-serving. You could say that they're so discerning only the English see through how bad we are. We prefer to look at the English press as very, oh, trend-oriented. They like bands that they can explain in three words with some easy little hook and since our band is more difficult, we're not as an attractive proposition of that style of band.

like to go to Salvation Armies and buy really screwy versions of 60's songs. The most amazing, I think, was the Sandpipers doing "Louie Louie." It sounded so much like Spectrum.

Ira: I thought it was Stereolab.

Ira: It was amazing. The Sandpipers, you know, total muzak group, their version of "Louie Louie" was incredible. It was so good. And Georgia had a tape...

Georgia: Young Woo (sic)

Ira: Yeah, and, well, a lot of different stuff. What have we bought lately? We went record shopping in San Francisco. I bought some Impulse jazz records on CD and some other stuff. I bought the Neil Young feedback record [Arc] that

exposing it I felt, sort of comically, it would cause, well, cosmic humiliation to that person.

Why did you decide to call the new album *Painful*?

Georgia: Chris Knox drew the cartoon that is on there and we needed a name. It just fit.

Ira: Georgia had already taken the photo and it seemed like the cartoon, in conjunction with the photo, seemed to fit some nebulous way. Some nebulous, feedback, bullshit way.

You're from Hoboken, New Jersey?

Ira: Georgia and I are. James is from Brooklyn, New York.

So, what's the best place to eat in Hoboken? I've heard that it's Schnakenburgs.

Georgia: I don't know if you'd want to eat there.

Ira: Schnakenburg's is a nice place to visit but you might not want to eat there. It's like a time machine.

That's what I heard. The fried egg sandwiches are like .80 cents?

Ira: Yeah, it's really a cool place, I'm not sure if the food's any good. The best thing to do is to buy a loaf of bread from either Marie's or Dum's (sic), and then go to Fiori's (sic), buy some mozzarella and make your own sandwich. That's the best food in the whole world.

Isn't Hoboken famous for being the birthplace of baseball?

Ira: That's a matter of some contention. A lot of places want to claim to be the birthplace, but Hoboken has taken on a very aggressive posture.

Is it true that Yo La Tengo, the band name, came from a shortstop for the Mets who used to yell "Yo La Tengo" whenever he caught the ball?

Ira: Well, that's a story and it's sorta true. You've got a couple of details right, a couple wrong. It's a very unimportant story. We just liked the words and didn't really care what it meant. We didn't think or realize that nobody would agree with our not caring about not what it means—every one cares.

What do you think of the gentrification that's going on in Hoboken? Do you think it's a problem?

Ira: We come down 100% in favor of gentrification. No, we were probably considered gentrifiers at one time and we just moved out of our place to another part of town. When property values in the '80's went totally berserk in New York,

a lot of people wanted to move to Hoboken. Hoboken took on all this new kind of wealth and interest in and, really, was not very systematic about community planning. As a result...

So, you played a Democratic rally at Maxwell's, right?

Georgia: Oh, yeah. God, that was bad.

Ira: It had its highlights.

Georgia: Ira's Mom sang with us. That was the only good thing about that night, I would say. James: I had a good time at that show.

How do you feel about how the Democrats are doing in the US now?

Ira: How much tape do you have left on that thing 'cause we could go on for a long time.

Well, I don't regret my vote. I don't think there's... I don't feel intelligent enough to really... I don't have anything to say on the subject that would really be interesting, except that it might demonstrate how stupid I am. Which...

Georgia: Keep up the good work.

Ira: I'm a little reluctant to do.

Okay. Daniel Johnston. What's your relationship?

I know you covered his "Speeding Motorcycle" (on the *Take No Prisoners* album).

James: Didn't we give him therapy for a while?

Ira: One afternoon.

The phone thing...?

Ira: That's about our relationship with him. At the time we did the telephone thing we had never met him and, subsequently, we met him one very depressing afternoon the last time we were in Austin. His manager took us to meet him and it was not a lot of fun. My impression is that he has good days and bad days. This was not one of the good ones.

This is your first album on Matador, and its being distributed by Atlantic, right?

Would you ever consider signing to a major label?

Ira: We would consider anything. You know, I don't think there's anything noble and pure about independent records and I don't think there's anything evil about big labels. I think a lot of groups make a lot of bad records on both independent and major labels and I think a lot of good groups make good records for both independent and major labels. Our record collection is probably weighted towards independent groups but I don't think there's any magic formula.

"When property values in the '80's went totally berserk in New York, a lot of people wanted to move to Hoboken. Hoboken took on all this new kind of wealth and interest in it and, really, was not very systematic about community planning. As a result...."

Yo La Tengo

I know Yo La Tengo is compared to the Velvet Underground a lot. How do you feel about that?

Ira: Well, I think everyone wants to be thought of as wildly original and innovative, you know. So being compared to somebody is never like the best part of my life. I think we'd all rather be compared to the Velvet Underground than, you know...

Georgia: ...Blind Melon.

Ira: Blind Melon or The Mighty Lemon Drops.

James: Yeah, that would really be horrible.

Ira: We were recently referred to as a cross between The Mighty Lemon Drops and the Velvet Underground but, we figured, isn't everybody?

What music are you listening to right now? What is in your car stereo?

Georgia: Some weird tape James made.

Ira: On the way up we heard an Israeli surf band.

Georgia: Is that what that was?

Ira: Yeah, an Israeli surf band. I

I never owned before. Our box set list is getting longer. We want to get the Soft Boys box, the Richard and Linda Thompson box and the Beach Boys box. Those are some of the things we like listening to.

In your new CD, *Painful*, there is a letter in the liner notes. What is the story behind that letter?

Ira: Well, I sorta think James wrote that letter to us. His handwriting on this note he wrote the other day was kind of similar...

James: Hat! You'll never know.

Ira: The letter was sent to our house when we used to have mail sent to our house. That was definitely a contributing factor to no longer having mail sent to our house.

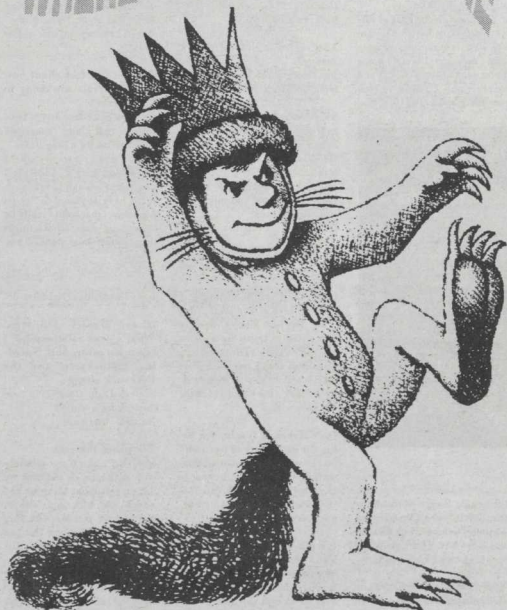
Why did you decide to include the letter in your liner notes?

Georgia: It was Ira's idea.

Ira: My idea. That was an unsigned letter. It was printed in its entirety because I felt that person said things they wouldn't [normally] say if they had signed the letter. No one would know who did it and it would be a secret. By

BY MEGAN MALLETT

WHERE THE WILD THINGS ARE
WHERE THE WILD THINGS ARE



**OPEN 6 NIGHTS A WEEK
NINE PM - TWO AM**

FOR INFO CALL [604] 688 - 2648



GRACELAND

1250 RICHARDS STREET VANCOUVER

LOOKING
for some fun?



EXCITEMENT ALL THE TIME AT



Big Screen Sports, Great Music, Good Eats

S.U.B. SONIC

Thursdays

LIVE

at the

PIT



BANDS START @ 9:30

**LIVE BANDS EVERY
THURSDAY NIGHT!**

ADMISSION IS FREE!!

FEB. 3

**THE SMUGGLERS
and BUM**

FEB. 10

**D.O.A.
and S.O.L.**

FEB. 17

**THE HARVESTERS
and
THE ROOTABEGGARS**

FEB. 24

**ACID TEST and
ZOLTY CRACKER**

THE PIT PUB • IN THE BASEMENT OF THE STUDENT UNION BUILDING, 6138 SUB BLVD. • 604-822-6511

THE CLASSICAL BEAT

Hello readers, it's time for this month's special musical scene! After something of a lull during the Christmas season, there have been a large number of concerts covering a wide range of interests in the last few weeks. The very variety available can in a way even be a little daunting, as it may often be a hard choice between going to hear an old favourite or taking in something less familiar in hopes that the works performed (or the performers) might become new favourites. Of course, if you had the time and the spare change you could go to both... but since when did students have either of the above? I personally took the middle road this month, attending one performance in each category.

Being a confessed Mendelssohn aficionado, I was sure to catch the VSO's all-Mendelssohn program, one of their Great Composers Series concerts. Apparently the music director for the Symphony must have thought this would be a popular concert as well, because three performances were given, one each on the 8th, 9th, and 10th of January. I attended the last of these (having two previous performances can I believe do nothing but improve the musicians' feel both for the work itself, and for the conductor's interpretation of it, leading to a better performance; besides, I have generally found the last performance to be the least crowded, which is worth keeping in mind when one is trying to get tickets). Instead of its usual conductor, the VSO was under the leadership of Canadian-born **Peter McCoppin** as guest conductor. I have been to several concerts under his conductorship before the war, a few years ago, the Principle Guest Conductor for the VSO, and I must confess that I had found his style rather on the flamboyant side for my taste; but as the concert proved, it can work well for the light and lyrical works Mendelssohn wrote during his short life.

Perhaps one of the things which made his style work so well in this concert was that a half-hour before the concert was scheduled to begin, Mr. McCoppin gave the few people who were already in the hall an impromptu lecture on his interpretation of the works to be performed. I found this helpful in listening to the concert; contrary to what many of you might think, the conductor does have a strong influence on the sound and emotion of the performance and is not merely there to wave a baton about and look (let's be honest) a little silly. It is unfortunate that the pre-concert talk was not listed in the schedule, as more people might have shown up early for it.

The opening work was, fittingly, an overture. The *Ruy Blas Overture* was written by Mendelssohn in 1839 as the opening work to Victor Hugo's play of the

same name. It is a credit to its composer, combining lyricism with internal contrast in a way that perhaps mirrored his state of mind regarding the work. He had in fact originally refused to write the piece, as he thought the play was "odious"; but when his patron suggested that he was incapable of writing a suitable piece in time for the opening performance, he replied by producing the work in only three days.

The true gem of the concert was the second work. There are surprisingly few works in the standard repertoire for the violin, and among them one of the outstanding works is surely Mendelssohn's *Concerto for Violin in E minor, Op. 64*, written in 1844. In keeping with the high profile of the piece a world-class soloist, **Jacques Israelvitch**, joined the orchestra for a breathtaking performance.

While the term "concerto" strictly means nothing more than that a single instrument will be featured in the work, it traditionally implies other things as well, most notably that the work will consist of three separate movements with a short break between each. Presumably, the purpose of this break is to allow the musicians to prepare for the change in mood and tempo, while simultaneously queuing the audience to listen for the changes. In reality, it also serves as a "stretch, rustling of programs, and coughing-fit break" for those audience members polite enough to refrain from the above activities while the orchestra is playing. (Now, if they could only program pagers only to beep during these breaks...). As with any art form such criteria are however open to interpretation, and Mendelssohn specifically wrote this work to be played without breaks, with only the musical changes in mood indicating the separate movements. In another departure from tradition, the score calls for the introduction of the solo violin almost immediately instead of after an orchestral introduction of the theme.

The result is a work beautifully dominated by the passionate violin themes with strong support from the rest of the orchestra. Mr. Israelvitch's performance was inspired, and the orchestra worked exceptionally well with him to produce a performance I am sure the composer himself would have been impressed with. At the conclusion of the work, one of the reasons for the close rapport between the orchestra and the soloist became apparent. In what would be unthinkable for many soloists who seem to feel that it is beneath them to interact with the audience or even other members of the orchestra, Mr. Israelvitch came to the front of the stage and after motioning his thanks to the orchestra in general, gave a short speech introducing a violin duo by Hindemith which he then performed with the orchestra's First Violin, **Robert Davidovici**. After a good performance of this short work, Mr. Israelvitch motioned for Mr.

Davidovici to leave the stage first, an act of modesty which only served to enhance the audience's appreciation for his performance.

After the intermission, the program concluded with Mendelssohn's Third Symphony in A Minor, better known as the "Scottish" symphony after the landscape which inspired its composition in 1842. Although not as popular as his more dramatic "Italian" symphony, the Third Symphony is perhaps even more melodious and evocative of the places it was written to represent; one can hear the wild waves of the sea crashing upon the harsh and rocky coastline interwoven with bits of Scottish folk music in a way which draws the listener along from musical scene to scene. Although not as flawless as the violin concerto, the orchestra performed the work well to round out a wonderful concert. It was a little disappointing to see how small the audience was (probably a little under half capacity), but perhaps the two previous performances were better attended.



The topic of audience attendance brings me to the second performance of this month's column. Having never before gone to a concert put on by students at the Vancouver Academy of Music/S.K. Lee College, I was not sure what to expect when I went to their Wind and Brass concert, held in the academy's Koerner Recital Hall at 7:30 PM on January 13th. The program consisted of five sets of short works, each performed by a separate ensemble of five of the student musicians: the first group performed Milhaud's "La Cheminée Du Roi René" woodwind suite; the second performed one movement of MacDonald's "Three Miniatures," Bartok's "A Little Bartok Suite," and Gabrieli's Canzona "Prima a 5"; the third performed Hindemith's "Chamber Music for Four Woodwinds, Op. 24"; the fourth performed Ligeti's "Six Bagatelles for Wind Quintet"; and the fifth performed Calvert's "Suite

from the Monteregian Hills." Understandably, the choice of music was based more on range of technical skills called for than its approachability from the audience's viewpoint; even so, the obvious talent many of the students displayed made the works delightful. In particular, the Bartok Suite has the distinction of quite honestly being the only performance of a work by that composer which I have enjoyed, and the works by Ligeti and Calvert were very well done.

There were, however, several problems with the performance and sadly I feel that these were no means the fault of the students. Firstly, a rather noisy ventilation system was left on in the hall throughout the performance; given that this was a public performance at a music school, someone should have been responsible for ensuring that it was off and, if necessary, other measures were used to ensure ventilation. Secondly, although Koerner Hall seemed to have reasonably good acoustics, most of the pieces were played with poor dynamics and were rather too loud; I do not think this was the fault of the musicians, it was rather a result of the third and most important problem — the almost complete lack of an audience. Not only would the presence of an audience of more than about 25 people serve to dampen sound in the room and make it much more "playable" for the musicians, it would more importantly change the atmosphere from that of a practice to that of a performance. Certainly, the whole concert really felt that way; people entered and left the hall while pieces were being played, and two (presumably instructors) were taking notes on the performances, and there was a steady flow of students into and out of the hall as the ensembles completed their pieces and returned to the audience. Such an unprofessional atmosphere is inevitably detrimental to the musicians; they cannot help but feel as though their efforts are not being appreciated and in return have no reason to strive for their absolute best.

If it is incomprehensible that many of the friends and family of students at the Academy (and perhaps many other people) would not like to attend these performances, why then was the turnout so poor? The reason is most likely the \$6.00 (\$3.00 for students) charged by the Academy per ticket. It is shameful and a disservice to the students for the Academy to charge this for what is after all a student concert. Certainly, it must be considered one of the foremost functions of the school to train the students at performing in front of a real audience. Such experience is invaluable, for those who do wish to go on and attempt careers in music, and is useful even for those who do not. These concerts are

therefore held as much or more for the students as for the enjoyment of an audience, and by (obviously unsuccessfully) attempting to make money from them the Academy is failing in its function. By charging a nominal fee, say \$1.00 or \$2.00 per ticket, I think that not only would a larger audience turnout be achieved but that in the end the same amount of revenue would be raised. Hopefully they will come to the same conclusion and future performances at the Academy will be better attended.

Here's what to look for in the next month or so. The **Friends of Chamber Music** has two concerts in February: on the 1st, the **Shostakovich Quartet** from Russia will be performing the "Unfinished Quartet of Rachmaninov," Borodin's "Quartet No. 1," and Shostakovich's "Quartet No. 5." This ensemble is known for its excellent performances, so if any of the above pieces sound interesting this would be a great concert to attend. On the 15th the **Petersen Quartet** (started in 1979 in East Berlin) will be performing Bartok's "Quartet No. 1" and Schubert's "Op. 161," as part of their first full North American tour. Both of these concerts will be at 8:00 PM at the Vancouver Playhouse.

Early Music Vancouver is also presenting a series of concerts in February. On the 4th the Montreal ensemble **Les Voix Humaines** will be performing works from the French Baroque repertoire, while on the 18th the **Toronto Consort** will be performing a program of works by the Renaissance composer Josquin Desprez, with **Terry McKenna** on lute and **Allison Melville** on recorder. Having heard McKenna and Melville both in concert and on recordings, I would definitely recommend this as likely being an outstanding evening of baroque music. Both concerts will be held at 8:00 PM at Knox United Church at Balclutha and W. 41st Ave.

The VSO presents one of its Masterworks series concerts, featuring works by Cui, Lalo (the Cello concerto, with Arto Noras as soloist), and Brahms on February 19th and 20th. In the Great Composers series, February's spotlight is on Liszt with Jerome Lowenthal on piano for the "Totentanz for Piano and Orchestra" and the "Piano Concerto No. 1" in a concert also containing "Les Preludes," the "Mephisto Waltz No. 1," and the popular "Hungarian Rhapsody No. 2." If the "Pops" are more for you, **Newtown Wayland** will be conducting on the 11th and 12th of February as the orchestra is joined by **Elizabeth Voipe** on harp for a program mysteriously entitled "Sophisticated Ladies."

That's it for this exciting episode, good listening for the next month and I hope to see some of you at these upcoming concerts!

Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

CRACKER KEROSENE

PRODUCED BY DON SMITH

51932 • FISH RECORDS A

CRACKER "Kerosene Hat"



8 99 cas 14 99 CD
And their first album "Cracker"
for only 5 99 • 11 99 CD

CRACKER



Some SAM THE RECORD MAN locations may have lower prices due to regular discounted prices
CAN'T FIND IT? SAM'S has Western Canada's Largest Selection and Most Comprehensive Request Service
ON SALE UNTIL FEB 21 at 568 Seymour St., Eaton Centre (Metrotown), Richmond Centre, Surrey Place Mall

SAM'S

INDIE STREET

SHOW AND TELL - Vol. 1

Various Artists

A Vancouver compilation from a new source, Mudge Records. Featuring SEX WITH NIXON, THE REAL MCKENZIES, BIG GUILP, STICK MONKEY, and THE JUICE MONKEYS



SPM

A TASTE FOR

A Taste For Hate

For some local flavour, feast on SPM's demo, A Taste For Hate. Large proportions of industrial hardcore techno dishes with a dash of 80's pop!



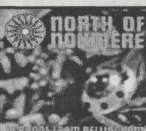
CATFISH

Neighbors and Dogs

"The best thing since crack!"
-William S. Burroughs
Next show at IWA Hall on Feb. 8th. Cross-Canada tour starts mid-March.



NORTH OF NOWHERE



Bellingham Compilation
10 hot chocolate jams from south of the border. Crayon, Noggin, Husky, Garver, Medalsicous, The Molek, etc. Proof that there's more to Bellingham than shopping malls.

DEMIAN

Demian
A rich blend of moody texture and creative zeal. "This independently produced 6 song cassette stands as a beacon for independence, yet still manages to be at one with the Kerosene."
-Juan Matus



DEAR GOD

Real Horrorshow

It ain't pop, it ain't grunge, it's just grunge. Dear God serves up a blasphemous blend of melody and maelstrom.



MIKE DESIRE

Brand New Man

Desire is more than a word, it's the man. Enjoy the hip-hop/R&B sound of the Brand New Man. Mike Desire on...ESR.



OUTERSANCTUM

Various Artists

Interdimensional, (twelve), serious album that captures the third secret of a subatomic proton. With prohibition aside, with this become a multi-layered and complex disc of...
-Steve Woods, Dec 89



OLIVER DROP

Moss Pop

Frozen silver honey dropped upon the face of a goldfish. We appear as satellites sinking above a planet called Moss.



THE EVAPORATORS

I'm Going to France

(7)
Four songs of pure Vancouver, B.C. teenage zit rock angst, plus interview segment. Nordwest vs. Michael Gotschewsky. Thank You.



ATTENTION BANDS!

If you're in a band with cd's, cass, or 7" available, we will gladly sell your product on a consignment basis. For more info, contact Rob @ 684-3722

Indie Street was brought to you by:
Sam the Record Man

CAN'T FIND IT? SAM'S has Western Canada's Largest Selection and Most Comprehensive Request Service
AVAILABLE AT 568 SEYMOUR ST. (DOWNTOWN). FOUR FLOORS OF FUN!



MEEGAN OF TIGER TALK PHOTO BY HALLIE BROWN

In with the new and out with the old, a new year with endless possibilities and an old year that proved to be quite fruitful. I won't bore you with my top ten highlights but lots of fanzines and lots of all-ages shows paint a picture of a growing scene with lots of potential — all participants deserve recognition.

A bright idea for the new year might be to help some people who are trying to organize a punk/hardcore resource centre in Vancouver. Ideas are to have a fanzine and record library, free photocopying with supplies to make fanzines and flyers as well as a centre-point to connect with other people in the "scene" — a sort of punk/h.c. hang-out. The only thing needed is a cheap space (\$150-\$180 a month) and lots of help, encouragement and ideas. Call 253-2660 if you have any info. That number, 253-2660, is also Vancouver's new hardcore hotline — a service to inform others of what's happening in the punk/h.c. community.

Other news is the merging of BLAST Records and Pop — the two are now sharing space under the same roof at 430 W. Pender. Check it out, records, fanzines, magazines, and everything else.

NEW TUNES!

First off, the big hit this month has got to be the new **Evaporators 7"**. I've heard it a couple of times now and I'm just singing it all day long. *I'm Going To France* is the best song they've recorded, and is worth the price alone, but the other songs rage as well, a real raw punk sound has crept into these guys — busting out those Black Flag records perhaps? I don't know but I hope they keep it up.

To commemorate their name change, **Good Horsey** (formerly known as **Horsey**) have released a new cassette. It seems that a S.F. band has beat them to the punch and released a record with name Horsey, causing a bit of confusion. Good Horsey's one of my favourite locals, but this 5 song cassette just didn't hit me as hard

as I was hoping. Maybe they're changing. I dunno. Noises and samples that annoyed rather than intrigued. The song "Anna" has a cool Mecca Normal feel to it but the live noise-fest bored me. Check out the first song and get their first demo. (Trackshun Industries, 1285 E. 18th Ave., Vancouver, B.C. V5V 1H3)



Keeping up with their early Doughboys sound is the new **Rollcage** demo entitled **Head**. Kill me if I'm wrong but I think it's actually an older recording that's just finally getting released now. I'd



really like to hear some newer stuff 'cause I have a feeling that it might be different. If you like the first one you'll like this one. (Rollcage, P.O. Box 1206 Main Station, Kamloops B.C. V2C 6H3)

I wonder if any one will think the **Kim Linekin** cassette is a solo project of mine? Read closely, that's "Linekin," not "Kinakin." A soft-rock type folksy blues: beautiful vocals, maybe in a Joni Mitchell, Sarah McLachlan, Edie Brickell sort of way. The advance cassette I heard is something I expect to see on Much Music. I like it and so will everybody else, probably the next top forty tune maker. (133 West 12th

Ave. Vancouver, B.C. V5Y 1T6) **Black Eyed Susan's** cassette came in an attractive flowery packaging — soft jangly rock was inside with parts that almost "grunge-out" but don't because they're drowned in the pretty vocals. The vocals remind me of those on Urtest's song "June" — beautiful, but almost too clean and sweet if that's possible. (B.E.S. 302-1290 West 11th Ave. Vancouver B.C. V6H 1K5)

I think Vancouver is just a hot bed of power-pop jangle rock that's supposed to please everyone, but doesn't. Sometimes it gets to be too much like pablum for me: nothing to really chew on. Sadly, the **Shademakers** fall into that category. They are trying to please the 54-40 and Barney Bental crowd, yet they don't really taste any new ground. Maybe that's what "formula/mainstream" music sounds like and most people like that kind of stuff. I guess I'm just not like most people. Go figure. I see their posters all over the place (the Shademakers, that is) so I guess they're dedicated and hardworking — I respect that, just that their music is not my thing. (Hooey Entertainment 3334 Nanaimo St., Vancouver B.C. V5N 5G6)

Though I've already reviewed the advance copy, I thought it worthy of mentioning the official release of **12 Eyes'** cassette entitled **Family Sized Bucket**. Doughboys and Big Drill Car are the two bands that instantly pop to mind. Done really well, good packaging, great sound quality — catchy and fun. Dig it. (12 Eyes, 934 Somerset Ave., Winnipeg, Manitoba R3T 1E7)

Now try remembering the name **Polytek Assimilation Project**. At first I thought it was a band and then I realized that it was a compilation of Polytek Systems bands that I was listening to. Polytek is a co-operative collective that caters to the industrial scene by helping record, manufacture and distribute industrial music. Sounds like a great idea, I hope they do well. This tape features Children of Atom, M. Org, MC2, Soul Control and Bolt. I really enjoyed Children of Atom, sorta Ministry-like with guitars and vocals while the rest seemed more in the Luv-a-fair house-mix-type industrial stuff. So check it out if that's your thing. (Write P.A.C.S. Distribution, 2717 Franklin St., Vancouver, B.C. V5K 1X7)

Really weird (silly?) sense of evil humour pervades throughout the **Darkest Of The Hill-side Thicket's** cassette, entitled **Chulharthufomania!** (pronounce that! Go ahead, I dare ya!). I expected the music to be death metal from the packaging but was surprised to find it quite upbeat and sing-a-longish, in a hardcore type of way. I can see them playing a show with 10 Feet Tall — must be that whacked sense of humour. The comment on "No Pirating" on the inner cassette sleeve was a valid one, but I for one believe that tape trading keeps the scene alive and distributes the bands music to a lot more people than

actually selling them, and it's quicker. (True, but how are the bands going to be able to afford to release tapes if they never sell any? Buy local! -Ed.) (Write Veritable Shline, 6122 Glenarry Dr., Sirdar, B.C. V2R 2H9...and where the hell is Sirdar?)

Who remembers the classic garage-punk stylings of Calgary's long-defunct Color Me Psycho? Featuring various Calgary scene luminaries (including the ex-Legend

that no recording could ever really do justice to the energy this band seems to pump out live on a regular basis. Since various disruptive internal forces may postpone the chances of this band playing live anytime soon, this tape may be the only chance you have to introduce yourself to their wildly chaotic and energetic sound. (Write to: The Choats, c/o King Louie, P.O. Box 64252, Calgary, AB, T2K 6J1 - 12 song-cassette, \$6.00 ppd.)

FANZINES!

Random Thoughts #1 (5 1/2 x 8 1/2 - 12 pgs.)

A bunch of thoughts, ideas and essays on things like "is skateboarding a crime?", sex, respect and rape, info on workers rights (which is quite cool, so you know if your work is screwing you more than they should be able to) and "Should I defend myself?" Hey, they like Red Sugar, that alone makes me relate. Free if you find it. (P.O. Box 33, 345 E. Broadway Vancouver, B.C. V5T 1W5)

Kinder Nacht #5 (1/2 x 10 1/2 (7) - 28 pgs.)

A really good indie comic from Victoria. I haven't really read many comics lately but I find this one enjoyable. A gang of young scooter riding skas — I hate to expound on my vast comic knowledge but maybe a modern-day Archie comic with a more detective type theme. Humorous, entertaining with re-



dary Few vocalist and various Forbidden Dimension and ex-Color Me Psycho members). **The Choats** pump out organ-driven fuzzed-out punk, in a Lyrics/Color Me Psycho style. Half of this tape is "studio" and the other half is "live" but both sides are equally raw and energetic. The only real complaint I have is

ally good artwork. (Island Easel Imaginations, #205-730 Vancouver St., Victoria, B.C. V8V 3V3 - it costs \$2 so maybe add \$1 for postage - that's just a guess)

Cockroach #1 & #2 (8 1/2 x 11 32-56 pgs.) Holy shit — I can hardly believe something this amazingly cool and informative could come out of Vancouver. Not that I have low expectations, it's just that the editors at **Cockroach** must have high standards. Put out by the people at the Environmental Youth Alliance, this 'zine, printed on recycled paper with vegetable based inks, covers topics that many of us do not see as being interconnected. And they present it in an easily digestible fun way. Info on dumpster diving, natural tampons, corporate company control, effects of pesticides on food



THE

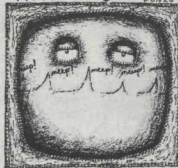
VELVETEENS

new 6 song cassette available at...

BLACK SWAN. BLAST. BOGARTS. BOOM. TRACK.
BROADWAY RECORDS AND TAPES. SCRATCH. ZULU.
HIGH-LIFE. HMV (RICHMOND). FUN-HOUSE (VICTORIA B.C.).
SAM'S (SEYMOUR). A & B (SEYMOUR & VICTORIA B.C.).

DISCOMICS

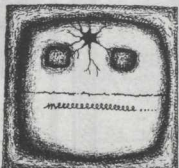
virtual reality



remember kids, a mind is a terrible



thing to waste. So please, don't delay...



Kill your television today. 40 cents.



"YOU GUYS GOT ANY 'CAPTAIN AND TENHILLE'?"



atoms

NOTHING COULD PREPARE JONHAY PLUMB FOR WHAT HE WAS IN STORE FOR THAT DAY. THEN ABLU WHAT COULD HE SURVIVE AS HE WALKED TOWARDS THE PLATFORM AND THREW HIS LIFE INTO A MOVING SUBWAY TRAIN.



LUPO CROSSED THE DESERTED DESERT UNDER COVER OF DARKNESS.



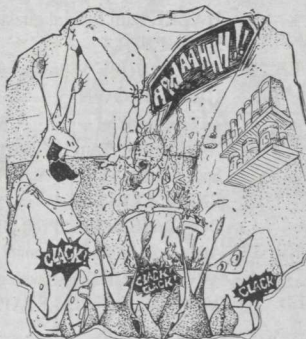
PRETTY NEAR SLEEPER IN A SHAKE IN THE STILL DARKNESS WHILE GETTING GAS.



HIT THE BIG TOWN IN THE STEELY GREY LIGHT OF DAWN.



BUT WHEN THE SUN SHONE LUPO SAW THE CRACKED WINDSHIELD. HE WOULDN'T GET PAID.



IF YOU LISTEN CLOSELY, YOU CAN HEAR THEM SCREAM...

Grubstakebooks ©

clinacally yours,



CÉLINE CODEAU.

erase the mental block





THE STARFISH ROOM

1055 Homer St. Vancouver, B.C.
(604)682-4171 fx (604)682-1331

- Thur. FEB. 3 - **BNU, SINEATER, and BIG CITY GROOVE**
- Sat. FEB. 5 - **SUPERCONDUCTOR**
with guests **C/Z Recording Artists**
from Seattle **SILKWORM**
and **GOOD HORSEY**
- Tues. FEB. 8 - from Austin, Tex. Elektra recording artist
JIMMIE DALE GILMORE with
special guest **MONTE WARDEN**
- Thur. FEB. 10 - **Megaforce** recording artists
SWEATY NIPPLES with guests
- Sat. FEB. 12 - **Mint Records** Spectacular with
THE SMUGGLERS, **cut**, and
KID CHAMPION
- Sun. FEB. 13 - **Sub-Pop** recording artists from Portland
HAZEL with special guests
STOVEBOLT
- Mon. FEB. 14 - **EARLYSHOW** - Folksinger from Iowa
GREG BROWN
LATE SHOW -
"Screaming from the Barrel"
Spoken word with
EXENE CIVENKA,
DON BAJEMA, and **PROF GRIFF**
- Thur. FEB. 17 - **Alias** recording artists from N. Carolina
ARCHERS OF LOAF with guests
- Sun. FEB. 20 - **JAD FAIR** (from **HALF JAPANESE**)
with guests
- Thur. FEB. 24 - **FACEFULLER** with guests
- Sat. FEB. 26 - "It Came from Portland"
MCA recording artists, **POND**
with **HEATMISER** and
SPRINGTOOTH

WEDNESDAYS are Vinyl Wednesdays with
DJ T-Bone and **DJ Dickey-Doo**

FRIDAYS feature Vancouver's best DJ's in rotation
with **Darius**, **Dickey-Doo**, **Kiloece**, **Lisa**, **Luis**, **Michael**,
Golf, **Spun-K**, **T-Bone**, **Thomas** and **Vernell**.



DRINK SPECIALS NIGHTLY!

THE ONLY BAR IN TOWN WITH REAL POP AND JUICE!



REAL LIVE ACTION

Ray Condo & The Swinging Dukes
Friday, December 31,
1993

The Pitt Gallery

I must admit that I've avoided going to any New Years' gigs for at least ten years. Why waste good drinking money on inflated admission costs? However, me and mine decided to blow some dough this year and the Pitt Gallery was where we planted ourselves for the duration.

The Swinging Dukes play the kind of music that goes way back to the beginnings of recorded jazz from the 20's and 30's. Jazz is the name it was given but the music of that period rocked and rolled just as well, if not better than anything that followed. The Dukes had the audience up on the floor in no time and swing they did. I must have had a good time because I spent all my drinking money during and after their set. However, as fate would have it, I remembered that special "taxi-stash" in my shoe. And we needed every bit of it to work up one hell of a sweat during Ray Condo's set.

Condo, whose popularity and reputation is growing amongst European rocka-billy fans, needs little in the way of introduction. He's been spreading the good word for a decade or more and continues to do so in a pure and traditional way. This night's gig was no exception. The joint jumped and sweat poured on the floor, mixing in with buckets of spilled beer and fallen streamers. My aerobically inclined date kept me on my feet as we danced well into the new year. Fortunately, the band noticed the possibility of the keg running dry and insisted on getting into the drinking action before it was too late.

With the taxi-stash gone

and the transit buses free for the riding, we made a vain run for the 420. Standing on Hastings, with a dozen or so other revellers, we watched the bus, packed full, drive by with half-a-dozen privileged riders blowing party horns and whistles out of open windows, leaving a mist of salt, grime and curses in their wake.

Norm van Rassel

Crayon
Good Horsey
The Anza Club
Saturday, January 8

The Anza Club is establishing itself as a really cool venue for local bands. Unfortunately, very few people were in attendance for this macrame-fest, hosted by Vancouver's Tracksun label. (Who the hell owns macrame anyway?) Good Horsey started late, playing mostly new songs with the help of their clarinet-toting member who joined them on their instruments. With each gig, Good Horsey seems to become more artsy and experimental. It's refreshing to hear something different from Vancouver's indie rock scene.

It was Crayon, from Bellingham, who we anticipated the most and proved to be the show-stoppers. Ten times cuter than tub, Crayon was dressed to impress with a drummer donning a cat costume complete with a tail? Their lo-fi pop with mega-distortion and no attitude was music to our earplugged ears. Watch for their upcoming CD!

By the time Crayon finished their set it was way later than we had expected, so, tired but happy, we dragged ourselves home. All in all, a most satisfying night.

M & M

Flop
Everclear
Thursday, January 13
Starfish Room
Portland, Oregon's Everclear began the night by churning out mid-tempo, power-trio noise that didn't keep me interested, save for their revved-up version of Iggy Pop's "No Fun." I'd take Portland's other trio, Crackerbush, any day.

Flop hit the stage without bassist Paul Schurr, which raised a few eyebrows among those of us there, but, nonetheless the "new guy" proved worthy of Flop-like status. Their set was tight and spanned tunes past "Anne," "Hello," "Circus Freak" and present "Regrets," "Night Of The Hunter" with a couple of brand new songs to round things out. Yet, however solid their set may have been, the members seemed a little on the unenthusiastic side, with guitarist Bill Campbell standing almost motionless throughout each song and vocalist Rusty Willoughby providing shy and unintelligible between-song banter. But hey, Flop are a fine band who put on a fine show...but I couldn't help but think how it would have, maybe, made the show that much better had Crackerbush played.

Bryce Dunn

F
l
o
p

p
h
o
t
o

b
y

C
r
a
y
o
n

P
o
p
k
i
n





CHAR-TS

FEBRUARY 94 LONG VINYL 50

1 CUB	BETH-COLA	MINT
2 KMFDM	ANGST	WAXTRAX
3 NEGATIVELAND	OVER THE EDGE VOL. 5	SEELAND
4 SHOKEN KNIFE	BROWN MUSHROOMS AND OTHER...	VIRGIN
5 UNREST	RICK PUSSEY GALLERY	MATADOR
6 LOE	STRIMPEL	K RECORDS
7 FLOP	WHENEVER YOU'RE READY	FRONTIER
8 ROCKET FROM THE CRYPT	ALL SYSTEMS GO	CARGO
9 NEER DO WELLS	GIFT OF KNOWLEDGE	LOOKOUT
10 TEENAGE FANCLUB	THIRTEEN	GEFFEN
11 ARCHERS OF LOAF	ICKY METTLE	ALIAS
12 ERIC'S TRIP	LOVE TABA	SUB POP
13 VARIOUS ARTISTS	TEENBEAT FEB	MATADOR
14 SCRECHING WEASEL	ANTHEM FOR A NEW TOMORROW	LOOKOUT
15 PJ HARVEY	4-TRACK DEMOS	ISLAND
16 VARIOUS ARTISTS	THE MINT IS STILL A TERRIBLE THING...	MINT
17 FACEPULLER	AUDITORY SURGICAL TECHNICIANS	BANG ON
18 BIKINI KILL	PUSSEY WHIPPED	KILL ROCK STARS
19 EGO MANIACS	EGOMANIACS	SHIMMY-DISC
20 VARIOUS ARTISTS	SYNTHESIA	DISCOTATION
21 HEAVENLY	P.U.N.K. GIRL	K RECORDS
22 SEAWED	FOUR	SUB POP
23 NEW BOMB TURKS	DRUNK ON COCK	ENGINE
24 THE NIGHTBLOOMS	24 DAYS AT CATASTROPHE CAFE	SEED
25 REVOLTING COCKS	LINGER FCKEN GOOD...	SIRE
26 NEW KINGDOM	HEAVY LOAD	GEE STREET
27 THE SPINNAES	MANOS	SUB POP
28 VARIOUS ARTISTS	VOLUME EIGHT	TOTAL
29 DEAD WORLD	THE MACHINE	CARGO
30 MEDICINE	THE BURIED LIFE	AMERICAN
31 REDD KROSS	PHASESHIFTER	THIS WAY UP



32 VARIOUS ARTISTS	DEEP DETROIT TECHNO SOUL	POW WOW
33 ENGINE KID	BEAR CATCHING FISH	C/Z
34 KIDSIES	EUPHORIA	4AD
35 MECCA NORMAL	FLOOD PLAIN	K RECORDS
36 ZIGGUN	BALTIMORE	EMPTY
37 HANDSHIP POST	HACK EP	MURDER
38 ORBITAL	ORBITAL 2	FEB
39 VARIOUS ARTISTS	CHAIRMAN OF THE BOARD	GRASS
40 TOO SHORT	IM A PLAYER	JIVE
41 SNFU	SOMETHING GREEN AND LEAFY...	EPITAPH
42 X-103	ATLANTS	POW WOW
43 THE SINISTER SIX	OUTTA SIGHT!	EMPTY
44 TAD	INHALER	GIANT
45 WANDERSTUFF	CONSTRUCTION FOR THE MODERN...	POW WOW
46 GEORGE CLINTON	HEY MAAM... SMELL MY FINGER	WARNER
47 MAZZY STAR	SO TONIGHT THAT I MIGHT SEE	CAPITOL
48 SLAPSHOT	BLAST FURNACE	WE BITE
49 TIGER TRAP	SOUL GRASS	CARGO
50 UNCLE TUPELO	ANODYNE	SIRE

FEBRUARY 94 SHORT VINYL 35

1 THE BOO RADLEYS	BARNEY... (AND MID EP	COLUMBIA
2 THE BREEDERS	DAVINE HAMMER EP	4AD
3 PLUTO	PRETTY LITTLE JACKIE 7"	POPPUN
4 THE EVAPORATORS	IM GOING TO FRANCE 7"	NARROWUAR
5 JAWBOX	SAVORY + 3	ATLANTIC
6 SUPERCHUNK	WIBBON 7"	MERGE
7 BACCHUS	FRESH AND RUBBLE 7"	LOOKOUT
8 GREENADINE	DON'T FORGET THE HALO 7"	TEEN/SMILE
9 THORSEN	EGG'S SAGA 7"	MEAT
10 JALE	DMAA 7"	DERIVATIVE
11 BIKINI KILL	NEW RADIO 7"	KILL ROCK STARS
12 MINIMATURAL/SMUT	SPLR 7"	RESTLESS/SPANISH FLY
13 BUTTERGLORY	OUR HEADS 7"	MERGE
14 CORAL	BOXTRICK 7"	MERGE
15 CAT FOOD	LOST CAUSE 7"	CARVING KNIFE
16 CHICKEN MILK	YOU GET NOTHING 7"	WHISKY SOUR
17 FIFTH COLUMN	ALL WOMEN ARE BRICHES 7"	K
18 SKEWORM	INCANDUCE CALIFORNIA 7"	ROCKAMUNDO
19 GUS	GUS 7"	HEADRUSH
20 VARIOUS ARTISTS	4-5ING CHART FLEXI-DISK	CHART MAG.
21 THE MEICES	THE MEICES 7"	WORD OF MOUTH
22 SISTER LOVERS	PAULA STOP PRETENDING 7"	HOBIBRING CIRCUS
23 VARIOUS ARTISTS	THOSE PRE-FLYXOLAX YEARS 7"	BOX DOG
24 THE ROSE CHRONICLES	DEAD AND GONE... EP	NETWORK
25 LAUNCHPOP	NINE 7"	MERGE
26 THE JESUS LIARD	ITLY ON THE WALD 7"	TOUCH AND GO
27 GLUE	THREE SQUARE 7"	NO. 6
28 VARIOUS ARTISTS	MERRY GODDAMNED XMAS 7"	ENGUARD
29 THE CAKE PEOPLE	STATUES 7"	NOVEMBER RAIN
30 THE SUPERPOOLS	IN MY WAY 7"	WORD OF MOUTH
31 MILK MINE	SUPER M 7"	CHOICE INC.
32 DELILAH	DELILAH 7"	MEAT
33 THE STAND GT	SUGAR BUZZ 7"	TOP DRAWER
34 JDS	BEAUTIFUL THINGS 7"	MERGE
35 PANSY DIVISION	TOUCH MY JOE CAMEL 7"	LOOKOUT

Sparkmarker Superconductor Pluto Hugo Saturday, January 15

New York Theatre
The last time I was at the York Theatre was, well, before it became "New." Shows at that particular venue always seemed to be sporadic, at best, but I hope this all-ages show of local bands is an indication of things to come. The band selection seemed to be well balanced: two up-and-comers paired with two well-established Vancouver bands. Enticed with a guest list promise I managed to drag my sorry ass in the door just in time to catch Pluto's beginning, having already missed Hugo's set. Judging by comments ranging from

"They rocked my world" to "You missed absolutely nothing," whether or not Hugo put on a good set seemed to be very much a matter of personal taste (isn't it always?). [With "a guest list promise," you should have at least had the courtesy and respect to get there on time and exercise your own personal taste...like a responsible reviewer should - Ed.]

Starting their set off with a brilliant Cars cover (it has to be heard to be believed), Pluto rocked in that pop-with-an-edge kind of way. Considering that every song they played was vastly superior to the songs on their 7"—don't get me wrong, I like the single—Pluto seems to be a band that will get better and better.

Superconductor put on a fairly lackluster set (save for

FEBRUARY 94 INDIE HOME JOBS

1 TIGER BEAT	BOUQUETS AND KISSES
2 SPARKMARKER	SPEAKING OF HEROES
3 GOOD HORSEY	HOW ORSWALD BASTABLE RUINED MY LIFE
4 GOAT BOY	DEAD
5 KID CHAMPION	SEVEN FORTY SEVEN
6 THE SURFDUSTERS	SAVE THE WAVES
7 MEET DASEY	SHINY
8 REAL MCKENZIES	I AM A SCOT
9 THE GOOCH	COMPLEMENTARY NACHOS
10 MARK (FROM HORSEY)	SPRING CHICKEN
11 SISTER LOVERS	DREAMING
12 HUCKLE	PAVEDRVN
13 BLASE PASCAL	SPOTLIGHT KIDDO
14 10 DAYS LATE	UPON THE ROOF
15 BLACK SUNSHINE	IMAGES
16 HONEY	PLOW KNIVES
17 DARKEST OF THE HILLSIDE THICKETS	TARRED AND FEATHERED
18 HUGO	TIME OF DAY
19 CONSPIRACY A GO-GO	MAMACITA
20 TERROR 1 AND THE BEAT ASSASSINATOR	TRIVE 2 THA GAME
21 CHXDIGGIT	HIV
22 CHILDREN OF ATOM	ACQUAINTED WITH THE NIGHT
23 THE BIT TUBE SYRUP	SCREW YOURSELF DOWN
24 KIM LINEON	ALWAYS CLEANING UP AFTER YOU
25 CURSTS	JULIANA
26 THE MINSTRELS	JULIA'S EYES
27 THE VINAGRETTES	FISHING FOR A TROUT
28 THE REDENBACHERS	NOTHING LIKE YOU
29 ERIC ESTRADA AND THE VELOUR NATION	DQOK
30 THE LEATHER UPPERS	I DON'T LIKE YOU (VERY MUCH)

HOME BASS COUNTDOWN TO ARMAGEDDON

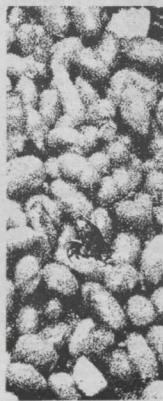
1 Lenny D.V.S. DJ EDGE	SILENCE OF ETERNITY	EDGE/UK
2 SCAREMONGER	SOON WE ALL WILL HAVE...	PRAXIS/UK
3 UP ABOVE THE WORLD	TRYING TO REACH YOU	EXIT DANCE/USA
4 THE BEING SONS	AFGHAN ACH	XPERIMENTAL/USA
5 TOKYWAHOB	RUCKING HARTCORE	HART RACKZ/BELGIUM
6 LSA GORD	UPSCUTE EP	TENSION/USA
7 TEMPOOROM	THE TEMPOOROM	FRANKURT/BEAT/GERMANY
8 FORCE MASS MOTION	PANIC	RABBIT CITY/GERMANY
9 GTO	TIP OF THE ICEBERG LP	REACT/UK
10 CJ ROLLAND	CAMARGUE (REMIXED)	R&S/BELGIUM

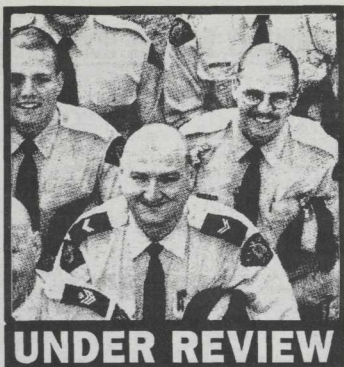
guest-guitarist Jean Smith's enthusiastic leaping about) but since it's been a couple of years since I last saw them, I found the endless smoke haze and army of guitarists to be highly entertaining.

The band of the night had to be Sparkmarker, who put on an amazing set. They seem to get better every time they play and their soundman managed to give them the best sound of the night.

It's been a long time since I've seen people enjoying themselves as much as this at a show and even longer since I've enjoyed myself like this at a show.

Tom Milne





UNDER REVIEW

BIKINI KILL
Pussy Whipped
(Kill Record Stars)

The other day on *Sally Jessy Raphael* a woman on the panel was talking about the age when she began to distrust her own body. She remembered being six and her mom saying, "Don't walk like that in front of your father." Whenever I hear the music of Bratmobile, Heaven's to Betsy and Bikini Kill I think of young women renouncing all the gender stereotyping that starts in childhood. The music is a reclamation of girlish rambunctiousness and open sexuality suppressed at an early age by disciplinary parents and too many other oppressive forces to list. A lot of men I know don't like this music because in their opinion, it's too simple and sloppy. What they're missing is that, lyrically, this music speaks to women first and foremost and its loud sloppiness can sometimes strike a nerve only in women who are generally taught to be more orderly, restrained and quiet than men. Another complaint I've heard is that when women try to shriek and yell they sound like little girls; their voices aren't suited for punk rock unless they've been heavy drinkers and smokers and have acquired a husky, raspy caterwaul. It's true that Bikini Kill's Kathleen Hanna sounds really young when she yowls and growls but her voice fits perfectly with the lyrical rejection of socialization that begins when we're in diapers.

These girls are four-mouthed, noisy and they sing at such taboo subjects as fucking, oppressive male sexuality and female camaraderie. It's about girls knowing each other better than any male lover could. *Pussy Whipped* is about boys' shortcomings and girls' friendships. It's about sexual and mental frustration. Don't piss Bikini Kill off as some squawking girl rant because there's a lot more to them than that. For a long time girls haven't been able to completely relate to the sentiments expressed by male punk bands so now's the time to rock out with the girls who can sing lyrics like: "I can't cum. I can't cum. I can't cum. Why?"

Pussy Whipped is twelve songs to remind you that you can walk, sing, play and say anything you wanna without fear of recrimination. Let go of fear.

Kirsty Smith



SHIRLEY CAESAR

Stand Still
(Word)
Shirley Caesar defines the term "souful." If she ever decides to replace the word "Jesus" in her songs with the word "baby" she could be wealthier than Aretha Franklin and more famous than Whitney Houston. Fortunately, no material wealth or fame will distract her from her devoted Gospel singing.

While in her teens Shirley joined the legendary gospel group, the Caravans, which featured great singers such as Albertina Walker, Inez Andrews and the young crown prince of gospel, James Cleveland. The Caravans criss-crossed America during the '50s and became a symbol of excellence for Afro-American music. Their style of performance and music were later imitated by groups such as the Supremes.

Currently, Shirley remains as one of the most influential persons in gospel. Her music blends traditional soul singing with modern funk rhythms; the roof-raising singing and the sanctified "backbeats" are mixed in with funk accompaniments to create a perfectly combustible sound. But when Caesar's bluesy she can truly get down and bend those notes, and in the next breath she can turn those blues into jubilant shouts. On her new album, *Stand Still*, she employs a host of well-known Gospel artists, such as O'landa Draper and the

Association Choir and John P. Kee, to back her up.

Every essential element that makes up a great Gospel album is captured on this recording. Her last album was a Grammy winner and I wouldn't be surprised if *Stand Still* claims that same respect, as well. Check it out and prepare to be moved.

Vince Yeh



THE MEENIES

Free Snot of Jesus
(Varnint Records)

You've no doubt seen the ads, maybe you've also seen the stickers plastered around town, now, if the desires possess you, you can buy the CD. A word of warning, this is not a music disc, as such, rather a spoken-word alternative to that which is already found on the radio and the afor box. There is plenty here: social commentary, humour, commercialism, family values, sex, atheism, and revelation.

Did you know that Jesus had a tail? Do you suffer "Throntal Disfunction"? You probably do but don't know it. Scribes Z-Harvey-Oswald-27-Z and J.B. are the late co-founders of the International Secular Atheist North American Radio Network, which broadcasts weekly on CJSF and numerous other university stations on both sides of the 49th parallel, and on this *Free Snot of Jesus* they have a pretty healthy go at the many "Christians" convinced that they have the answers which some of us mortals seek. By using the same basic methods that they attack, the Scribes run the gamut of religious commercialism and are so bold to include some broadsheets that they have themselves received. The grand finale, the final word in fact, comes courtesy of Christian radio host Bob Larson.

Besides needing a sense of humour to enjoy this disc an open mind would also help. It's no surprise that the Secular Atheists have been threatened by groups with none of the above. Such is life. Or is it? *Free Snot of Jesus* encourages us to think of this and many other "facts" that just don't hold water in this age of virtual banality. For example, did the body of Jesus really survive after his death or did the carcass somehow remain here on earth, eventually ending up in the lair of Scribe Z-Harvey-Oswald-27-Z? The Scribe asks the question, "How do you de-bone the Jesus carcass?" Not an easy question for an unsuspecting store clerk at the Christian bookstore to answer. Nothing like the anonymity of the telephone for taking the micky.

Free Snot of Jesus isn't for everyone, that's for sure, but for those of us who are twisted, sarcastic, disaffected and disillusioned sicks just might derive a little pleasure out of this recording.

Sverd Ed

THE MEENIES

Television
(emTy Records)



NEW BOMB TURKS

Drunk On Cock
(Engine Records)

The Meenies and the New Bomb Turks are, indeed, two slightly different bands that share many similarities. As well, both bands are in a group of many (Action Swingers, The Devil Dogs, The Fumes, Supersuckers and Ziggun, to name a few) that appear to be poised at cashing in on the resurgence of interest in '70s-styled punk. *Television* and *Drunk On Cock* should both fit the ticket nicely for fans of bands mining this vein of punk rock.

In '92 the New Bomb Turks released their debut LP, *Destroy-Oh-Boy!*—wild, energetic and, above all, raw. Rock. Real rock. A slew of seven inch singles soon followed and some of them even equalled the greatness of this first LP, but not all of them. *Drunk On Cock* is similar to those seven inches: a completely hit and miss release. While there are exciting moments here the formula has, for the most part, seemingly worn thin.

The Meenies, from Australia, face a dilemma all too similar. While being a raw and frantic, fast-paced, punk rock record, *Television* fails to produce any excitement and, ultimately, comes across as somewhat generic and one-dimensional.

For those unfamiliar with this genre of music, picking up the New Bomb Turks' *Destroy-Oh-Boy!* is a highly recommended starter, otherwise, both of these releases are for the dyed hard fan only.

Eric FyH

BLAKE BABIES

Innocence and Experience
(Mammoth)

To be honest, up until awhile ago, I was a bit sceptical about the whole Juliana Hatfield bandwagon. I had the suspicion that she was just being heralded by the press because she and Evan Dando make such a nice rock, star couple—much more attractive and wholesome than those horrible Cobains. But any such scepticism has been blown away by *Innocence and Experience*, a compilation of her work with the Blake Babies (essentially, her equivalent to Bob Mould's Hüsker

Dü). The Blake Babies formed in the mid-eighties and a large chunk of *Innocence and Experience* consists of their 1987 *Earwig* album, recorded years before all the post-Nirvana, post-Lemon-heads, post-Dinosaur Jr. plagiarism took place. So I can't criticize the Blake Babies on that score. Or, indeed, on any other score.

Innocence and Experience is reminiscent of the Sundays' work and Hatfield sounds very much like that band's vocalist, Harriet Wheeler, with a Boston twang. Like Wheeler, Juliana also has one of the most eminently shaggable voices you could ever hope to hear. It has this wonderful child-like quality married to sharp, sassy lyrics ("Save your spit for when you shine my shoes"—"You Don't Give Up") which summons up images of a really cute eight year-old with an axe.

Songs like "You Don't Give Up" and "Lament" are glorious and just prove how great indie rock can be if it's done well. My particular favourite is "Temptation Eyes," the lead track on their latest release, *Rosy Jack World*. Full of stupid, cod-French babbings and a hopeless sweetness "Temptation Eyes" is packed with so much personality that it gets away with it. Conclusively, *Innocence and Experience* bears testament to one of the great forgotten pop bands of the last few years.

Simon Hemelryk



VARIOUS ARTISTS

Short Cuts: Music From and Inspired by the Film
(Imago/BMG)

Not entirely confident about my abilities to categorize jazz I think it would be fair to describe the bulk of the soundtrack to Robert Altman's *Short Cuts* as cool jazz. I don't know if it could be defined as such but it's certainly jazz and it's certainly cool. If the music is any less known to me than Miles Davis or Charles Mingus I'm lost in the jargon trying to describe the sub-genres. But even if you listen to nothing but indie rock, you'll have heard this stuff. It's that Peggy Lee!

Jessica Rabbit style that makes you want to grow a goatee, put on a beret and say "Cool, daddy-o."

While the majority of the songs are performed by Annie Rose and the Low Note Quintet, a few big names are sprinkled throughout this release (much like Altman's films)—featuring four songs written by Dr. John & Doc Pomus, one by the Bono & the Edge, and nature performances by Iggy Pop, Michael Stipe (R.E.M.) and Terry Adams (NRBQ). Most importantly, none of the tunes sound like cheesy lounge songs; these are good, dim, smoky lounge songs and well worth checking out.

Brian Wieser



LES BONS A RIEN

Adviene Que Pourrit
(En Guard)

In the En Guard tradition of punk rock, Les Bons A Rien (the Good For Nothing) offer up 17 unrestrained tracks on their first full-length release, *Adviene Que Pourrit*. This is "refined aggressiveness," powerful, old school punk rock, at its best, delivered from Longueuil, Quebec. Reminiscent of the young, aggressive sounds imported from England but developed in North America, circa Black Flag, Descendents and 7 Seconds.

Adviene Que Pourrit is an enjoyable listen. Check full of tasty surprises, the songs are varied and musically adept enough to hold interest for tracks which last close to 4 minutes. Overall, this first effort from Les Bons A Rien Overall eclipses all other En Guard releases to date.

Yep, if you like your punk fresh and meaty, buy this album. My only criticism is that in the future, Les Bons A Rien will have trouble matching the clever consistency achieved on this

HEY WEEDBAG.

Stunning array of blunts and dopebeats needed for smoking indie label.

Hemp-hop and you don't stop.

Send demo, tape, etc. to:
NATION UNDERGROUND
305-68 WATER ST.
VANCOUVER, B.C.
V6B 1A4

disque. *Advenne Que Pourri* leaves little room for improvement (a good thing) but old school can only go so far. Oh yeah, the lyrics are composed and sung in French, "for all you terminal Anglophones out there," so you can decipher the socio-political messages with your grade school French you thought you'd never use. Good for something.

Skylar

ALCOHOL FUNNYCAR Time To Make the Donuts (C/Z)

GNOME Fiber Glass (C/Z)

CZ is well known for signing talented bands. Their new additions, *Gnome* and *Alcohol Funnycar*, are no exception. Both bands are promising successors of the American rock tradition built by bands such as Cheap Trick, *Heart*, *Du* etc. memorable melodies are the main elements of their music. On top of that, they cleverly spice up their songs with catchy guitar riffs and driving rhythm sections.

Time To Make the Donuts is *Alcohol Funnycar*'s second CD release. I was quite unsatisfied after listening to their first CD simply because it was too short. This current release contains 10 well-crafted songs and a very full sound despite the fact that they are a trio. This may be attributed to every band member sharing the vocal duty during the choruses...

Likewise, *Gnome* blends guitar noise and melodies seamlessly in all the songs on *Fiber Glass*. There is no musical innovation on this album. *Gnome* does quite a good job of mixing a bits of classic rock with punk and plays it with a lot of punk rock attitude.

Vince Yeh



VARIOUS ARTISTS

The Beavis and Butthead Experience (Capitol)

I read it somewhere, a long time ago, that the intellect of the average TV audience was that of a fifteen year-old. Like I said, it was an old statistic and with the rise of *Beavis and Butthead* to TV-stardom, in desperate need of revision. It has to have at least six years lopped off of it to accommodate these guys. *The Beavis and Butthead Experience* is exactly what you'd expect: songs by various cool bands, a lot of pointless laughter, stupid stories about taking a dump on *Anthrax*'s tour bus, and the obligatory truck.

The high points, however, include a Steve Albini produced Nirvana song, Iggy Pop's "Search and Destroy" covered by the Red Hot Chili Peppers and a great rendition of the Beatle Boys' "Looking Down the Barrel of a Gun" by Anthrax.

Beavis and Butthead sum up their *Experience* best themselves: "Hey, Butthead, How come, like, some stuff sucks but then some stuff is pretty cool?"

"Uh (heh-heh) well (heh-heh), if nothing sucked and everything was cool all the time then how would you know it was cool? See, you need stuff that sucks to have stuff that's cool."

Wow, I just realized that I have a cool CD collection.

ERI

BZ JAM

Welcome To Honkysville... (Sugarshack Productions)

Talkin' 'bout local action, Vancouver homie BZ Jam has teamed up with DJ Sugar Ray for the first hardcore rap album, *Welcome To Honkysville...*, to come out of here, props for that alone! With a vibe somewhere along the lines of Cypress Hill, *Honkysville* still has a tougher street edge.

"Live @ the Shack" wuz the first track to catch my ear, with a funky bassline and a whole gang of rappers gettin' 'ta go for their, and don't a crazy Pharcyde parody at the end that is uncannily close to the original. "Once Upon A One-

Time" gives a breakdown on some of the problems BZ Jam has had with the cops (more like the problem they have with him) just 'cause they judge certain people guilty first... In "It Ain't Greek To Me" BZ Jam breaks it down in his mother tongue for the Greeks out there that got his back, and slams on all the white homeboys tryin' to be black ("Caucasian 'N Proud"). In other words expect your colour and get on with it, true to 'self, no fakins'. Support local rap and get the fuck out there and buy it!

Adam Sloan

ROSE CHRONICLES

Shiver (Netwerk)

Just like you'd expect a studio produced CD to sound, *Shiver* is lush, ethereal ambient. Virtually *Shiver* represents the Rose Chronicles as they sound live. They could have recorded this straight from the soundboard at a gig and it would have sounded pretty similar, right down to the thick, effects-laden guitars, flowing bass, grooving drums and ineffectual leaps of soprano vocalist Kirsty Thirk.

This full-length follow-up to the *Dead and Gone* to *Heaven EP* comes across as a continuation of its predecessor. Fortunately, only one song "Awaiting Eternity," appears on both CDs but the new version has been remixed by Alan Moulder (of Curve fame). Maybe my ears aren't particularly acute but I couldn't detect any significant

difference. Regardless, this is an excellent CD and I recommend you give it a listen.

Brian Wieser

VERTIGO

Mail Hole (Amphetamine Reptile)

I used to frequent a friend's house, an enormous beast of a home complete with shag carpets and a single room basement which I called affectionately, the House of Pigs. It was home to some of the most outrageous parties, ever. Like *Mail Hole* because it reminds me of the House of Pigs. Not that it was ever played there but because it has some of the same qualities of that place: cheesy and sloppy yet comfortable and fun.

ERI

SLOWBURN

Sparked (Velvet Artists)

Vancouver's Slowburn is the newest addition to their former self, an act called the Catherine Wheel [Legal actions may be pending yet again as there is also, like this should come as any surprise, a band from the UK called... *Slowburn*. Ed.] Sparked is the band's first full-length release.

Slowburn has a basic, clean grunge style. Grunge without the dirt. Kind of like those people who buy new jeans and rip them up so they look worn. But not quite like that either. The changing style of their music is so constant in its changing from song to song that this album almost could have been

an compilation of several different bands, including Nirvana, Soul Asylum, the Skydivers, drag nasty, and the Grapes of Wrath. However, the constant element of their music is soft, rhythmic and melodic. Their music is perfectly controlled and tight but it has no edge or raw feelings to it.

Tricia Klein

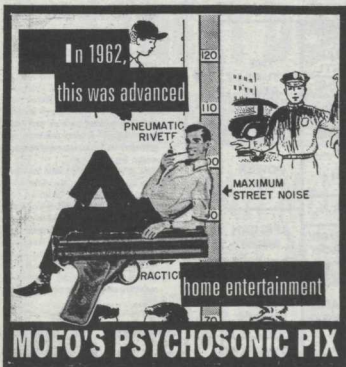
ONE DOVE

Morning Dove White (Boy's Own Production)

Usually, I wouldn't be into a band with a name such as One Dove, but I first heard their debut song, "Fallen", two years ago, and I fell under the spell of the trance-like sexiness of the beats. Anyhow, back then it was on vinyl, extremely hard to find and hard to pay for. But it was a more pleasant time in my life. I didn't have ulcers, financial problems, balding, etc... Maybe that's what One Dove means to me: a word, a word, a happy memory. Even if it only reminds me of a fun-filled, pseudo-innocent summer of two years ago, so be it.

As ambient house music goes One Dove isn't anywhere near the techno-hypnosis of the Orb, but if you enjoy St. Etienne you'll probably find *Morning Dove White* incredible. It's, basically, well-crafted, rumbling basslines to a woman's post-organic whisper and, therefore, not particularly lively. More for the armchair crowd. Overall, impressive and worth the two year wait.

Christian



Hey, kids! Gotta start off by saying howway to Vadim Chaykin wayway in *Cyberpunk*. Ukraine. Wow! The tapes are on the way, Vadim! Same goes for Sara in Prince George (sorry).

A whole space of nasty stuff is coming out on CD in the next month so be sure to look out for Katy Sack (Peg Bundy from the used-to-be-funny *Married With Children*) taking a stab at singing, around March as well as soul dinosaur Lionel Ritchie '87! First thing since the '80s. Long overdue is something from Much Music mannequin Monika Deol.

This month's selections contain a whole whack of CDs—for some reason there have been some very old discs that have come to me in the last few weeks. Even though I'm a vinyl kind of guy these are definitely worth a mention. A last minute parcel, dropped at my crib by local artist Lunar Suede, saved me from changing formats completely. He was crazy to part with this:

RAUNO LEHTINEN Lekias (RCA Victor)

At first I thought this record was called *Let's Kiss* but, instead of a

smoothing training LP, what Rauno & the Finnish Lekia Allstars deal us is sort of a cross between a bird dance and polka beat. It's the dance simple enough for you to do if you had a quart of vodka in your belly. I reckon. Great shot of some cats lektising their asses off. Wacky hijinx to be had!

Genre: *World Beat*
Cheezability rating: 85

More courtesy of Lunar Suede next month but, now, the first of two from the ever-versatile Caroline:

RUMP Hating Brenda (Caroline)

Rump's CD is a real head-shaker. Those not in the loop might not have heard of the *Real Brenda* newsletter, an odd little "zine" solely concerned with the writers' disdain of *Beverly Hills 90210*'s Brenda Walt. That a little one trick pony of an idea like that can get enormously popular enough to inspire a CD of song style parodies shows how odd Americans can be sometimes. There are some pretty funny songs on here, though, like the All-ith pop punk "Every Day Is Brenda Day", and "Hill Country Radio Grunge Hit" among others. The disc would have come off better if they had turned over the vocals and raps to more talented people. There's a very long hidden-track (57) as well, a kind of industrial-cool-pah-pah thing. It's definitely worth having on the short term, but now that Shannon Doherty has bowed, and I don't think Top Spelling can carry the show, the disc'll disappear along with

Doherty's career. So pick it up now, while it's affordable.

Genre: *Phillyth minutes of Phame*
Cheezability rating: 80



THE BARRY GRAY ORCHESTRA

No Strings Attached (Castle Classics)

Courtesy Rob Harrison This is definitely something worth having! A collection of theme songs of the great Gerry Anderson TV shows of the late '60s - early '70s. Gerry and Sylvia Anderson pioneered Super-Marionation (no, it's not a Nintendo game, schmuck), a completely off the wall idea that took puppets and passed them off as characters. I don't recall there being anything else like it, or what sort of chemicals they used to come up with it, but these shows flourished in Britain when they came out, and still have enormous cult followings today. Featured on the disk are the themes from *The Thunderbirds*, *Captain Scarlet*, *The Mysteries*, and five others. The coolest cuts are Joe 90, The Theme from Stingray and a

song from *The Thunderbirds*, "Parker Well Done", featuring Lady Penelope and her servant, Parker. It starts off with a little song, then veers off 180 degrees into a little adventure clip for about 4 minutes, only to come back into the song! Odd. This disc doesn't have cuts from the Andersons' later series, like *UFO* or *Space: 1999*, but those started real humans anyway.

Genre: *Puppetry In Motion*
Cheezability rating: 90

THEE PSYCHOSONIC PICK O' THE MONTH!!!!

VARIOUS ARTISTS Incredibly Strange Music Vol. 1 (Caroline)



This gem is the companion to the *Re/Search* book of the same name that I reviewed last summer. Compilers Andrea Juno and V. Vale have served up a cornucopia of very hard to find

music, literally riddled with drool-inducing weirdness. Case in point: the cut "Will to Fall", a little number from Katie Lee's LP of therapy songs, called "Songs Of Couch & Consultation", in which she comes up with a Rosemary Clooney-ish tale of her current neurosis. Or for you industrial types with all those damn holes in yer bod, check out Dean Elliot's "Lonesome Road", where mid-sixties music is augmented with car horns, metal objects, air compressors, and assorted other machinery. It lies somewhere between Test Department and Spike Jones! There are thirteen tracks in total, well worth whatever the shops'll gouge you for it. I only have two faults. The liner notes are lacking, which is probably not their fault (the book is more detailed, though), and I sorta wish I had access to enough CD like to be able to put out a CD to this, instead of my goodie 11 tapes!

Genre: *See Title!*
Cheezability rating: 100

'S'all for now! Keep those letters coming, and of course, the goodies! I'm redesigning the tape covers, adding things like legible liner notes "n' stuff, so those of you with tapes must'll send the new covers out pronto. I'll have a new address by the time you read this, so send whatever care of CTR at the address on the masthead. Toodles!



ARE YOU SERIOUS? MUSIC 8:00AM-12:00PM All of time is measured by its art. Most broadcasting shuns art for incestuous market-music. This show presents the most recent new music from around the world. Ears open. Hosted by Paul Steenhuisen and Ian Crutchley.

THE ROCKERS SHOW 12:15-3:00PM Reggae in all styles and fashion. Mike Cherry and Peter Williams alternate as hosts.

SOUL CHURCH 3:00-5:00PM Alternating Sundays with Brent Argo. Vancouver's only program de-

Feb. 27 - The Washington State Mass Choir live in concert. Recorded by our engineer Adam Sloan while they played at the SUB Ballroom on Nov. 19, 1993. Tune in and sing along!

BLACK MUSIC 8:00-8:00PM Everything from the African-American tradition: Blues, Gospel, Jazz, Soul, R&B, Funk, Hip Hop, and current Dance Tracks. Mouldy vinyl to shiny CDs. Your host, Lachlan Murray.

LULU'S BACK IN TOWN 8:00-9:00PM No cotton or even a cotton pop here. Vinnie Carbelli and Sonny Prince bring you one hour of pure lightweight bagging, zinging POLYESTER!

GEETANJALI 8:00-10:00PM Geetanjali is a one-hour radio show which features a wide range of music from India. This includes classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhajans, and also Quvernalls, Folk Songs, etc. Hosted by J. Dhar, A. Patel and V. Rangan.

RADIO FREE AMERICA 10:00PM-12:00AM Join host Dave Emory and colleague NJ Tuck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KJFC (Los Altos, California).

THE MORNING SHOW 7:30-8:55AM Wake up with the *THX* Morning Show. All the news, sports and weather you need to start your day. Plus what's happening at USC each day with *USC Digital*, a feature on the latest news. Topped off with the *Business* Service News at 8:00AM, live from London, England.

BREAKFAST WITH THE BROWNS 8:55-10:00AM
Your favourite brown-stems, James and Peter, offer a scinty lucious blend of the familiar and exotic in an intricately lush sound of audio delight! Tune in and enjoy each weekly brown blend plate special!

THE STUDIO RAPSHOW 10:00AM-1PM With your favourite hosts, *Stu* and *Rap*, that's just guy who hangs around. There is no longer a sound feature of "Snacks in Your Ear".

MEXIKANAL OBJECTIVE 10:55-12:00PM *THX* City all industrial / ambient sound with different features every week. With your *THX* June and Ren. Search as close as a bag can be.

STANFORD COUNTRY 12:00-1:00PM *THX* DJ, DJ, DJ, DJ and Brenda introduce you to radioactive rhumba "Chakki de Puerto". Listen to our favorite Punjabi tunes - remixes and originals. *Braaaaa!*

Feb. 21: An historic event tonight... Carnegie Hall Dec. 25, 1946. But Powell [piano] and the section [Quincy Russell, bass; Max Roach, drums; Paulley Davis (trumpet), Bennie Greene (trombone), Sonny Stitt (alto) and Serge Chakour (baritone sax) and Charlie Parker (alto and leader) and his Quintet. What a way to spend Christmas! **Feb. 28: "The Incredible Jazz Guitar of" Montygomery** says it all. The was a man who seemed to sum up all the developments and establish his own style and he is still a mentor for the young jazz guitarists today. Never a drug or drink user. Was died for too young of a heart attack on June 15, 1958 at 43. Was lives tonight with one of his finest albums.

DREAMING INCONSISTENCIES - Part 1 12:00-4:00am: As our targets increase I actually think I might be getting somewhere. Entertaining, awake or erasing and confusing I take you on a tour of old and

MADONNA DEATHWATCH 8:00-11:50AM Bryce and
Brady bubble on about bouncin' and boogers.
HELEEN'S HOT 11:00AM-1:00PM Brin! It's cold out so
here! am dishin' out hot soap recipes and Wellness.
BLOOD ON THE SADDLE 1:15-3:00PM Country
music to scrape the cowhitt off your boots to. With
your host-poke Jilly Gray.
MARY TYLEE MOORESHOW 3:00-5:00PM WOMEN
IN MUSIC AND GRRLS IN MUSIC; TWO HOURS
OF INFO AND RAWK. YA DON'T NEED A PENIS
TO BE AMUSICAL GENIUS! CORAL AND TRISH!
MEET IDA BEAN 6:00-7:00PM Rap, hip hop and
Sister Dees lyrics, so that the world'd 3-5 just

THE UNHEARD MUSIC 7:00-9:00PM Meet the unheard and where the unheard and the hordes of hardly heard are heard, courtesy of host and demo director Dale Sawyer. **Hard up**

WOLF AT THE DOOR 10:00PM-12:00AM Alternating Tuesdays with Stamina Daddy. The latest in dance music and interesting drama every second week. With Lupus Yonderby.

STAMINA DADDY 10:00PM-12:00AM Boobies on the strips and the speed is always warm. With your hosts: Bapi Crespan and Greg. Alternating with Wolf at the Door.

AURAL TACTILES MIDNITE-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous.

ous to your health. Listener discretion is advised. Avoid contact with the eyes and if taken orally...please look out! The music, news and 2:00 WWOD hosted by Pierre may not be suitable for the entire family.

THE YACHT CLUB 11:30AM-1:15PM A musical drop
for the four corners of the musical world. Drop
anchors: Hosted by Alan & D.J. Gae.

NOOLIE 12:00-12:30PM Surfing the best and
worst of CTR's playlist, only the most original
requests will be romanced. Emphasis
will be on new material from around the world,
regardless of musical classification.

NORMAN'S KITCHEN 3:00-5:00PM We've come
from the kitchen to the stage. Hosted by the
 Reverend Norman, "The Biggest Gracie from
Ranck's Roof".

DIDDLE ABOUT SQUAT 5:30-6:00PM Roving
features on whatever the hell I feel like doing.

ESOTERIK 6:00-7:00PM With Virtualized
DJing, a new, psychedelic music
play Dragons and Dragons to be
Christened and Gustav.

AND SOMETHING WHY 7:00-9:00PM Meet
your hosts Miki and Megan. This show is elevator
music.

OPEN MIC/ARTS 12:00-4:00AM ISTHD OF
EVERY MONTH. DON'T LET THE 79757/07 12:00
TALES FROM THE INFINITE LIVINGROOM 12:00-
2:00AM, 2ND, 3RD, 4TH WED. OF EVERY
MONTH. Join Chris Parris as the guide you
journey through the scapes and dream images of the
Jedidiah. The show is a journey of the self, the self
around me the collectively meaningful.

SHOUR-ONAVA 7:30-9:00AM Shour-onava are names of two main modes of Iranian music. This show is dedicated to Iranian music ranging from traditional, folk, ethnic, mystical, old and contemporary pop. Music of various parts of Iran i.e. Azerbaijani, Kurdish, Lori, etc. are covered. We really like to hear from all of our listeners to be able to gear the show towards their tastes. Hosted by Mohammad.

MID-MORNING COCKTAILS 10:00-11:30 AM Let the dulcet tones of Iran and her superior musical tastes ease you into yet another day of existence.

CANADIAN LUNCH 11:30-1:00PM Toques, platters, backbeat, beer, igloos and beverages. Enjoy your lunch every Thursday with Styler.

FILLET OF SOUL 1:00-2:30 Some of life's tastiest

sonic morsels served up by Captain Highline
his merry band of fools. Jump on board, but don't
forget your harpoon!

SUGARHUMP 3-00-3-00PM Paul Lunn's s

FLEX YOUR HEAD 3:00-5:00PM

GET IN THE RING 8:30-9:00PM Join Mike and
every week to hear them tag team the issues &
guests from all over the political spectrum.
OUT FOR ROCKS 8:00-7:30PM No Bikersto
nothing politically correct. We don't get paid
you're damn right we have fun with it. Hosted
Chris B.

EDSWILE, POP.6 7:30-8:00PM Roots of Rock
Roll - if you don't get into Rock 'n' Roll here
don't blame me Hosted by Eddie J.

LIVE FROM THUNDERBIRD ROCK HELL 9:
11:00PM Local muzak from 9.
Feb. 3 - Rising Suns
Feb. 10 - Krewias
Feb. 17 - Hintersland
Feb. 24 - Boycausht

RADIO TRANSMUTASTICITY! Yeah! - Altern
Thursdays 11:00-1AM OY What's
game Sherlock Holmes? I'll spread yer nose
over yer face, I'll bust you up and down
the fairgrounds, you'll never pick up your teeth wit
broken arm, I'll tear off your legs

Thrilling car chases, heart-stopping lip sequences, dashing young men in tight kilts. Yes we do our own stunts. Special thanks to Sam O'Ben, Caffeine Charlie, Zev Asher, pest control guy, James Last, Justin Sullivan & Mrs. Mills for all pitching in their darndest to make the show a cuddly ball of fun with a slightly pricy exterior. Chunks.

VENUS FLY TRAPS LOVE DEN 8:15-10:00AM Get your guide on your journey to Venus Flytraps world renowned love den. Getting there is half the fun Remember to pack a lunch, some candles and maybe a wire brush. All aboard! Love and hugs Greg xxox.

FREE NORMAL 10:00-11:00AM Pioneers of Rap Sound advocating the mentally/physically challenged community with conscious tunes. We painfully/honestly/charity "ouch". Steven's the muse Conway's the voice. The whole is edging

LO-RI 1:00-2:30PM rowena's back, archie's in
and betty's come to visit! velvet does the
cinema listings!

THE CITR DINNER REPORT 5:00-5:20PM
"The Voice of Reason," our weekly look

IT'S NOT EASY BEING GREEN 5:30 - 6:00
Attempting to make it on time, Kelowna's
very opinionated about the state of movies

COCKTAILS WITH DARYL AND SUSI 6:00-9:00
Underground sound system-style master
dio.

FOR THE RECORD 6:30-6:45PM Excerpt
Dave Emory's *Radio Free America* Series
HOMEBOSS 9:00PM-12:30AM The original
mixed dance program in Vancouver. Host

DJs, interviews, retrospectives, giveaways

LIMP SINK 12:30AM-Morning: Join all of your Sink pals as they share their social problems with you. Hosted by the G42 players.

The Fritter & Pat Show - Formerly the "Pipe" and/or "The Postman Pat Show", "Pat's Party" and/or "Ump Sink". Fritter and on a new pair of socks.

The Doctor Killdare Show -
Ingredients:
1 pinch of honesty

2 cups of willingness
42 pounds of reassessment
1 lifetime of values
Stir constantly over med/low heat untille reduc

THE SATURDAY EDGE 8:00AM-12:00PM Its 8th year on the air, The Edge on Folk & music you won't hear anywhere else: releases in the realm of Celtic, Folk and studio guests; British comedy sketches; Irish soccer results at 11:30 AM. 8-9 AM: World roots. 9-12 noon: Celtic music and performances.

POWERCHORD 12:15-3:00PM Vancouver's true metal show; local demo tapes, important rarities. Gerald Rattethead and Mel do the damage.

THE AFRICAN SHOW 3:00-5:00PM Its a

	SUN	MON	TUE	WED	THU	FRI	SAT	
8	THE CTR MORNING SHOW / BBC WORLD SERVICE							8
9	ARE YOU SERIOUS? MUSIC	BREAKFAST WITH THE BROWNS	MADONNA DEATH WATCH	DIGITAL ALARM CHRONO- METER	SHOUR/NAVA C/DISCO	VENUS FLYTRAP INTERNL.	THE SATURDAY EDGE	9
10					COCKTAILS	K.SKEENE		10
11						IAN/BRENDAN		11
12	NEWS	DON AND GOURD'S STUPID RADIO SHOW	HELEN'S HUT	THE YACHT CLUB	CANADIAN LUNCH	POT GONE BAD	NEWS	12
1	ROCKERS SHOW	MEKANIKAL OBJECT NOIZE	BLOOD ON THE SADDLE	NOOLEY TUNES/ LOVE SUCKS	FILLET OF SOUL	LO-FI	POWER CHORD	1
2					SUGARLUMP			2
3	BRENT ARGO/ SOUL CHURCH		MARY TYLER MOORE SHOW	NORMAN'S KITCHEN	FLEX YOUR HEAD	AWARA H.	AFRICAN SHOW	3
4		JALLUNDAR				NARDWAU/ NOIZ SHOW		4
5	BLACK&TAN	THE CTR THUNDERSTUCK	ART ATTACK MEET IDA BEAN	DINNER REPORT DIDDLE ABOUT	GET IN THE RING	IT'S NOT EASY	BOB	5
6	BLACK MUSIC	FLAMING CATERPILLAR		ESOTERIK	OUT FOR KICKS	COCKTAILS WITH DARYL AND SUSI	IN EFFECT	6
7	LULU'S BACK IN TOWN	THE PEAKING C./ QDIII	UNHEARD MUSIC	AND SOME- TIMES WHY	EDSVILLE, POP, 6		JEFF&DAVE	7
8	GEETANJALI							8
9			RYMO LATINO	AFRICAN VARIETY	LIVE FROM THUNDERBIRD RADIO HELL		HEATHER'S SHOW	9
10	ONE STEP BEYOND/ RADIO FREE AMERICA	THE JAZZ SHOW	WOLF AT THE DOOR/ STAMINA DADDY	POP CLUB		HOME BASS	GROOVE JUMPING/ WOZZLE	10
11					RADIO T.Y.			11
12								12
1	IN THE GRIP OF INCO- HERENCY	SCREAMING INCONSIS- TENCIES	AURAL TENTACLES	TALES FROM THE INFINITE LIVINGROOM	SUMMER OF HATE	LIMP SINK	SOME- THING	1
2								2
3								3
4								4

WHOM & HOW

ARTS	JOHN SEMIN
BOARD CHAIR	HARRY HERTSON
CURRENT AFFAIRS	ANGUS WILLIAMS
DEMOG/ASSETTES	DALE SAWYER
ENGINEER	RICHARD ANDERSON
ENTERTAINMENT	CHRIS C. SMITH
LIBRARIAN	VINCE WILSON
MOBILE SOUND	NICK LEVINE
MUSIC	JUSTIN LITTON
PRESIDENT	DRU PAVAN
PRODUCTION	HELEN WILSON
PROGRAMMING	ADAM SULLIVAN
PROMOTIONS	CATHY BARNES
SPORTS	BRIAN WELLS
STATION MANAGER	LINDA SCHOFER
VICE PRESIDENT	JEREMY P. HARRIS
VOLUNTEER COORDINATOR	JOHN RICH

BUSINESS LINE 604/822-2222

DL LINE 604/822-2487 (UBC-CO)

NEWS LINE 604/822-5334 (822-2222)

FAX LINE 604/822-2222

FM/XY ID 604/822-2222



NETWORK GARAGE SALE!

...AND BAKE SALE

SATURDAY • FEB. 26
NOON - 5 PM
1250 W. 6TH AVE.
(NEXT DOOR TO MUSHROOM STUDIOS)

CDS, VINYL, SHIRTS, POSTERS, VIDEOS, RARE STUFF, POSTCARDS, & MORE BY:

SARAH McLACHLAN, GINGER, ROSE CHRONICLES
MYSTERY MACHINE, SKINNY PUPPY, CONSOLIDATED
SINGLE GUN THEORY, MOEV, LAVA HAY, FRONT 242
itch, TEARGARDEN, SEVERED HEADS, DONOVAN
BEL CANTO, MC 900FT JESUS, PEACE LOVE AND PITBULLS
ETC. ETC.

ZULU records

1869 W 4th Ave.,
Vancouver, BC
V6J 1M4
CANADA
tel 604.738.3232

STORE HOURS

Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00



• • • F E B R U A R Y • 1 9 9 4 • • • W H A T ' S • N E W • A T • Z U L U • • •



Jawbox • Savory EP

Jawbox is the first band to make the jump from the classy independent label Dischord to the majors (Atlantic). That is reason enough to pick up this CDEP which precedes their soon-to-be-released full-length, *For Your Own Special Sweetheart*.

IMPORT 7.98 ● EP



Meat Puppets • Too High To Die

Announcing their victory over Alice Cooper in the Arizona primaries for rock longevity. The Meat Puppets' campaign is based on a platform of cacti, sand, and Arizona skyline, and the pitter-patter of distant rifles and border jumpers. Gentlemen, you're *Too High To Die*.

IMPORT 16.98 ● 10.98 ●



Shonen Knife • Rock Animals

Hey kids, Japan's Shonen Knife have returned! Revered by some of the greatest indie bands around, this all-female trio are back to punk rock your world. Their new release, *Rock Animals*, contains their new single "Brown Mushrooms", and a lunch-box of other trademark power-pop goodies.

IMPORT 16.98 ● 10.98 ●



Rose Chronicles • Shiver

Rose Chronicles make their full-length Nettwerk Records debut with a convincing and compelling release. *Shiver* amalgamates many of the currently popular styles of independent music. Echoes of Sarah McLachlan, Curve, Grapes of Wrath, Cocteau Twins, and others bounce and melt under the expert guidance of clean and inspired production. A world-class release from a local band.

14.98 ● 8.98 ●



Jawbreaker • 24 Hour Revenge Therapy

The ABC's and 123's of power pop-core are made simple for us again as these Bay-area boys deliver their follow-up to *Bivouac*. *24 Hour Revenge Therapy* is destined to finally give Jawbreaker the attention that they deserve. Watch for them live this March, and remember, you can't sing along if you don't know the words!

IMPORT 14.98 ● 9.98 ●

Thinking Fellers Union Local 282 • Admonishing The Bishops EP

Hailing from the geologically unsound hills of San Francisco, The Thinking Fellers Union have put together another enticing and diverse collection of songs that variously explore numerous musical styles and directions with creative abandon, whimsy, and thoughtful purpose. Lead-off by the beautifully melodic song "Hurricane", this EP reveals why the Thinking Fellers are some of the most creative kids this side of the continent.

IMPORT 7.98 ● EP

p.s. Check out the reissue of their first full-length release *Tangle* on Scratch Records 12.98 ●

Unsane • Total Destruction

Promoting the anti-edification of truly visceral noise, New York City's Unsane recreate the frustration and alienation of the modern experience. Seething with an unrelenting hostility, Unsane brutally deal out massively thick heaviness with pouding intensity and precise deliberateness. With every wailing blast of Chris Spencer's guitar, Unsane demand total destruction of everything we believe to be true. Much more than just gutter rock.

IMPORT 16.98 ● 10.98 ●

St. Johnny • Speeding is Dreaming

Signed to DGC on the recommendation of Thurston Moore, this Connecticut foursome play distorto-rock that is both aggressive and full of hooks. Some people think they sound like Pavement and others think they owe more to Superchunk or Sonic Youth. Pick it up and decide for yourself.

Also on sale for the same low Zulu price: the early singles collection *High As A Kite*, with Grasshopper from Mercury Rev guessting on guitar.

IMPORT 16.98 ● 10.98 ●

Aphex Twin • On EP

Aphex Twin give us a fresh outlook on ambient, with what they refer to as "new edge" music. The *On EP* is enjoyable low-fi techno and definitely trance music for the thinking person.

IMPORT 7.98 ● EP

Uzi • Sleep Asylum

A product of mid-80's Boston, the band Uzi served as an early vehicle for Thalia Zedek's particular creative impulse (now in the band Come). Although surrounded by the more art-rock pretensions of many contemporaries, Uzi managed to define their own unique creative space, exhibiting an interest in new musical directions and technologies — such as the clever insertion of tape loops and found sounds. Uzi's *Sleep Asylum* is somewhat representative of the experimental style of much of the music from the 80's, counter-balanced by Zedek's cutting lyrics and bluesy-garage guitar which prevents this recording from becoming a "retro" novelty and adds a contemporary sound and feel. This reissue of Uzi's *Sleep Asylum* is another delight from Matador Records and an intelligent record.

IMPORT 12.98 ● EP

All prices are in effect for the month of February 1994. ● = cd ● = cass

COMING SOON

New full-length releases from...
perfume tree &



...on Zulu Records (the label)